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SCARY MONSTERS MAGAZINE™



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PUBLISHER & EDITOR IN CHIEF DENNIS J. DRUKTENIS

ASSOCIATE EDITOR SUSAN M DRUKTENIS

MONSTER MAGAZINE MASCOT SAM SCARE

ARTISTS THIS ISSUE SCARY TERRY BEATTY, EARL CAGLE, G.G. FAIRCLOTH, SCOTT PENSAK
COMPUTER GRAPHICS ART DIRECTOR DYLAN JAMES DRUKTENIS
WRITERS THIS ISSUE RON ADAMS, DAVID ALBAUGH, MIKE BOGUE, JERRY BOYD, EARL CAGLE, KENT R. DALUGA, ROBERT FRESE, DR. GANGRENE, MARK C. GLASSY PH.D., CORLANT HULL, AL KRACALIK, GARY LOGGINS, MARK MAWSTON, DENNIS P. MITCHELL, DAVID-Elijah NAHMOD, CLIFF ROBERTSON, JOHN SKERCHOCK, BILLY SMALL, BOB STATZER

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SCARY 89! 22ND ANNIVERSARY ISSUE!

I'm happy and relieved that this issue is almost at the printer and more importantly within budget for once! Very shortly after that it will be appearing in your hands or claws. Hey, it is right now as we speak. Now that was quick printing! No digital for me but that's another scary story for another time.

It was touch and go for a while since we had both G-FEST and MONSTER BASH that took up two weekends in a row in July not to mention the days and days of getting scary stuff ready; bagged and priced for both shows so I virtually lost at least two weeks on production of this issue. SCARY No. 1 was also completed in time to make its *Scary Premiere* at MONSTER BASH which also cut into production time of this issue. You can read a little more about and purchase this special book/magazine on page 103. This is one of the only places you can purchase SCARY No. 1 since it will not be available in stores. Don't miss it! These SCARY specials usually sell out quickly.

Since the BASH was held later this year you'll have to wait to read our coverage of the event next issue. By the time of the BASH weekend and all the work getting ready for the two shows I suddenly realized I had lost weight in the process. I was sitting in the chair behind my tables and noticed my wedding ring was loose on my finger. The weight loss was confirmed when I weighed myself when we got home. My wife attended the BASH for the first time and had a good time. I did try and get her to write an article about the event for this issue but she quickly had to get back to her real job and all those demands.

If you haven't attended a MONSTER BASH before make 2014 the year you attend. You have to attend at least one BASH in your lifetime so I hope to see you in 2014. Meanwhile, you can now see all the SCARY surprises we've gathered for you this issue. ENJOY!

DD

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MAGAZINE

RONDO AWARD WINNER

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Dear SCARY MONSTERS MAGAZINE,



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Hello SCARY MONSTERS,

Just wanted to say your big article on TEENAGERS FROM OUTER SPACE in the current issue (#88) is just amazing! Great research. Excellent writing. Congratulations to all. I was very, very impressed. You all did an excellent job on it.

Thank you!

BILL SHAFFER Topeka, KS

Dear Dennis,

I hope you are having a good summer so far. First off, the SCARY SECRET PHOTO is Edward Van Sloan from DRACULA 1931. I had to look at my old movies before I could find the right movie that he was in. The new book is great! Especially the GODZILLA VS. BIO story. It was so good that I had to order it right after reading the article! I like the making of the movie stories they have on the disk. TEENAGERS FROM OUTER SPACE is a lot of fun. I saw it at the Schine's Theater when it first came out and loved it! I found the VHS tape years ago and watch it often. It would be fun to know what happened to David Love.

I wish I could be at THE BASH but finances prevent it. We all know how that is! Ha! Ha! Tell everyone to make the DVDs longer because they are so much fun and I personally watch them over and over. Okay, so you have fun and sell a lot too! (Just got back from MONSTER BASH 4 days ago and it was great. Everyone should attend THE BASH at least once to make 2014 the year that many of you attend for the first time. My wife attended for the first time and enjoyed it. —D.D.)

Thanks again for such a great magazine! Stay scary and creepy!

Your friend at heart,
RUSSELL KRICK

Dear Dennis,

I want to thank you for having such a great magazine. I finally have a chance at reliving a lot of my childhood through your magazine and contributors. I thought that this part of my life was gone but now I found that I can really enjoy SCARY MONSTERS again.

My wife thinks I'm crazy but I'm even considering writing a story about my own MONSTER MEMORIES. Thank you again for getting me back to my childhood and keep up the great work onward toward issue 100.

Good luck!

JOHN JELINSKI BARNEGAT NJ

P.S. Thanks for the speedy delivery 2 days for the back issues!!

Hi Dennis!

I just wanted to let you know that I received my copies of SM #88 and it looks great! Thanks again for allowing me to contribute!

Sadly, I had no sooner opened my issue of SCARY MONSTERS when I was alerted to the news that Fred Mills (Dr. Ghoulman) had been located but died just six weeks ago due to complications from a stroke. He would never know that his work had been rediscovered nor that, since the writing of that piece, TERROR FROM BEYOND THE DAVES received several letters from people who'd grown up in Beaumont, Texas and shared their Dr. Ghoulman memories. SCARY MONSTERS MAGAZINE #88 proved to be the perfect Tribute to a talented and loved, performer.

Dennis,

I am writing this email to thank you. These past few months have been a real trial for me. I went from being suddenly unemployed to being employed at a very demanding and stressful job. Even with the long 4th of July holiday I was unable to pull myself out of the job to properly relax and enjoy myself. The stress has been getting to me something awful.

But then I took a trip to the local bookstore to try and unwind. There were at least 8 horror magazine, and two alt/underground cinema magazines on the stand. Then, of course, I saw SCARY MONSTERS and remembered that I'd used to be a fairly regular reader a while ago. Damning myself for dropping that habit I immediately picked up issue #87.

I've spent the last few hours quietly reading it in my home office and I feel like a whole new person. I actually ran to my wife, smiling and giddy for the first time in weeks, to show her the Svenpony fan art on page 47. My two favorite things, MY LITTLE PONY and Horror Hosts, in one issue? You're good, man. You're very good.

Anyway THANK YOU for printing SCARY MONSTERS. It's just what I needed to unwind, and feel like myself again. It's been a great day and I have you, Sven; your readers and your contributors to thank for it.

You're right, too. This is the only REAL monster magazine out there. It's completely bereft of commercialism, posturing, self indulgence and pretense. Just good ol' beasts, baddies and brilliance.

Don't. Ever. Stop.

Joining you on the countdown to 100,

M. PALLANTE

Hey Dennis/Sam Scare,

The answer to the SCARY SECRET PHOTO in issue #88 is Edward Van Sloan in the role of Prof. Abraham Van Helsing in none other than the 1931 classic DRACULA!

It was scary (in a good way) to see you printed our letter and photos "It Came From the Oven!" What a great belated Father's Day for Lucas and I to achieve immortality of a sort in the pages of our favorite magazine SCARY MONSTERS without giving up blood to in the process!

Looking forward to reading the article on GODZILLA VS. BIOLLANTE; one of our favorite Godzilla flicks. We often use SCARY MONSTERS as a guide for our movie viewing.

Keep up the good work. It is appreciated.

JOE and LUCAS SCHULTZ

Hey Guy,

The latest issue just arrived in this morning's mail—THANKS!

SCARY SECRET PHOTO is Van Sloan as Van Helsing in 1931's DRACULA!

Since MONSTER BASH is showing ABBOTT & COSTELLO GO TO MARS, and with the passing of Ray Harryhausen, the new scary story for the Halloween issue brings back lady buccaneer Bounty Morgan to fight THE

WANTED! More Scary Readers like:



**Keith Feller
of Santa Cruz, CA**

(Sam Scare and Sven drawings by Keith Feller.)



Apologies, Dennis, to you and your great readers for the "Invisible" picture I sent you some time ago. Instead of admitting it was due to my lack of technology mastery, I'm going to instead take the low road and insist it was my personal tribute to the great old Invisible Man movies! (Go ahead and prove it wasn't!) So now let's see if we can do this PROPERLY this time: here it is, last remaining issue #87, at Barnes and Noble in Lafayette, Indiana! Thanks again for a wonderful magazine!

VANCE A. STEPHENSON Coifax, IN

Scary Thanks to Vance and Barnes and Noble! Please continue to send in your SCARY sightings on the stands so we can continue this Scare-Feature! Thanks! —D.J.D.

Continued on Page 049...

SCARY 89! 22nd ANNIVERSARY ISSUE!

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DR. VAN HELSING'S EXPERIMENT

Submitted for your Approval

by Mark C Glassy, Ph.D.

Just about all biological tests are either quantitative or qualitative. In short, what this means is these tests are for an amount of something (quantitative) or a quality of something (qualitative). Therefore, some tests will tell you the quality of the substance and some will tell you the quantity of a substance. Both are useful and entire industries are focused on providing services to each area. When you donate blood both quantitative and qualitative tests are done on the sample to insure that both activity (quality) and amount (quantity) of cells present meets certain criteria. The recipient of a blood transfusion does not want substandard blood so there are tests in place to analyze each donated blood sample. As you can imagine sometimes the quality is high but the quantity is low and conversely the quality is low but the quantity is high. These two extremes provide a wide range of interpretation for these biological tests and the results are easily obtained.

By looking at the sample of your donated blood under a microscope (a quantitative test) one can readily tell if you are anemic or over producing certain types of blood cells. The microscope has the obvious advantage of allowing you to directly see the test blood sample. If you were to perform a test tube assay on the donated blood sample you could not directly see the test sample. However, the advantage with tube assays is that of allowing you to measure some aspect of the test blood sample. By conducting a qualitative test (in a test tube) then one can measure, say, how much iron is present in the blood, indicative of the quality of the cells and how well they can move oxygen throughout the body. Iron is needed to carry the oxygen molecules from your lungs to the rest of your body so the less iron then the less efficiency in using oxygen. So called 'iron poor blood' is usually due to iron deficiency and would be considered poor quality. The best blood tests are those that include both a qualitative and a quantitative test so both can be compared. One result should support the other.

The reason this is being brought up is because of a curious scene in one of our favorite scary films, DRACULA. Not only the original 1931 Bela Lugosi version, directed by Tod Browning (Lugosi defined the role he played as Dracula) but also the 1931 George Melford directed Spanish version of DRACULA with Carlos Villar as the Count.

While the 1931 Universal Studios' production of DRACULA, starring Bela Lugosi, was being filmed during the day, a separate production unit, designed for the Spanish speaking market, was also concurrently being filmed, but at night, when the day crew was sleeping. At the time, to maximize production costs, Universal Studios often filmed two versions of a movie, one in English and a second in Spanish to capitalize on that market. This Spanish featured, directed by George



The start of the qualitative test tube assay. Note the darker color of the liquid in the test tube.

Melford, more or less mimicked, scene for scene, the Lugosi film, directed by Tod Browning. As mentioned, after the Browning crew left for the day, the Melford crew came in at night and filmed their scenes then. What this provides us is an interesting comparison between the two productions. Since the script and sets were essentially the same it is the actors and the direction which distinguishes the two films. After all, the Melford film is around 30 minutes longer than the Browning film so more characterization and utilization of sets was done with the Spanish version.

In both filmed versions, during an autopsy on Mina, one of Dracula's early victims, a physician states, "On the throat of each victim, the same two marks." These marks were noted by Dr. Van Helsing who is searching for scientific proof for the existence of vampires and he thinks he now has a valuable clue. Thinking Renfield is a vampire Van Helsing gets a sample of his blood and attempts to analyze it. In what may be the only bit of science in DRACULA is shown in this scene in Van Helsing's office. It is the scene of this analysis that is at the core of our discussion and one that significantly distinguishes the two filmed versions of DRACULA. Browning's Van Helsing is played by Edward Van Sloan whereas Melford's Van Helsing is played by Eduardo Arozamena.

Browning DRACULA

In a scene a little over 31 minutes into the Browning version we see Dr. Van Helsing's office/lab at the Seward Sanitarium where he examines a sample of Renfield's blood. Apparently, he is trying to determine something about the blood donor by a test tube (qualitative) test. Most likely, he is analyzing the iron content of the blood sample.

sample. This is called a gravimetric test and determines how much iron is in the blood, a quality judgment. (So you know, the primary component of our blood is the protein, hemoglobin, carried around by the red blood cells. In each hemoglobin protein molecule are embedded four iron atoms and these metal atoms are heavy making their detection simple. The iron molecules also give red blood cells their red color. Anemic people, those with low blood counts [such as vampires], would have a low gravimetric test since they have few red blood cells, the primary carrier of hemoglobin, the less iron, and therefore the less oxygen. This is why anemic people tire more easily since they do not get as much oxygen.) If Renfield was indeed being transformed into a vampire then iron in his red blood cell count could be diminished and Van Helsing wanted to scientifically determine this. All in all, in terms of a qualitative test, this is a rather flimsy reason to conclude that Renfield is a vampire. However, taken in context with all of his other unusual behaviors then a low gravimetric blood test would support Van Helsing's conclusions. And that is all the test would do, just support and not be definitive.

In the Browning film the (qualitative) test tube demonstration we see, in reality, is of Van Helsing using a simple dye color "assay" in which a color dye is changed to clear upon the addition of a drop of reagent (a weak acid). This is a simple colorimetric assay in which the color (probably a deep red) is changed to clear by the addition of a small amount of acid. This "chemistry trick" is often performed in grade school science classrooms because visually it is neat and effective and shows how changed in pH (acidity vs. alkalinity) can affect color. In this scene from the Browning version Van Helsing is adding a drop of reagent using a glass volumetric cylinder and his hands appear to be unsteady and are sort of wobbly indicating his is either unsure of himself or has not performed such an assay and is therefore uncomfortable with the physical manipulations of the glass tubes. It would have been much easier if he used a pipette (like an eye dropper) or another test tube to add the reagent. All in all, as a scientist, this scene seems overly staged to me and not very convincing.

After completing the test tube assay, changing the dark color to clear, Van Helsing dramatically states, "We are dealing with the undead. Nosferatu." Quite a bold statement to make from such a simple qualitative assay. Van Helsing needs more proof for this to stand. Regarding Renfield's unusual behavior Van Helsing also states, "(Renfield is) obsessed with devouring living things to sustain his own life," a clue to vampirism though not definitive proof and certainly not scientific.

Surrounding Van Helsing in this scene are some of his colleagues and one in particular appears to be the record keeper with the notebook or book he is leaning over. In this Tod



The same shot right after Van Helsing shakily pours a small amount of liquid out of the glass cylinder into the test tube thereby turning the dark liquid a clear color.



A frontal view of two of Van Helsing's colleagues not seen in the Melford Spanish version. Note the glassware on the desk top and the filled book shelves behind them.

Browning directed version, this overall scene is dark and poorly lit showing very little of the good doctor's desk and office where he does the work to show his colleagues. In the Spanish version of the same scene (see next page), directed by George Melford, the overall look is much better lit so we can clearly see what is on the shelves and on the desk. In this respect the scene plays better to me in the Spanish Melford version compared to the Browning version.

On Van Helsing's desk are a microscope, a retort (clearly

visible in the Browning version simply because in an edit cut the camera moves to behind Van Helsing so we can get a frontal shot of his colleagues showing the glassware on top of the desk), test tube rack, a glass mortar and pestle, and other glassware. From this shot we also see other well-stocked bookshelves behind the actors. No such equivalent shot exists in the Spanish version. Also on the desk is a distillation tube held up by a ring stand, its purpose is not obvious based on the work at hand.

Spanish DRACULA

We are fortunate in that two filmed versions of Universal Studio's 1931 production of DRACULA exist. What makes the two versions of DRACULA interesting is that it provides an opportunity to examine certain scenes and compare them. In particular, the scene in Dr. Van Helsing's office where he is attempting to scientifically determine if a vampire exists is especially interesting since the final diagnosis, "Nosferatu" in the Browning version and "vampiro" in the Melford Spanish version is arrived at by two entirely different means.

For the Spanish version of the Van Helsing office scene the overall desk dressing appears to be mostly the same as in the Browning version although the microscopes do look different. However, on the desk of the Spanish version is a lit Bunsen burner that apparently serves no purpose since it is just lit with nothing over it to be heated. No such Bunsen burner is seen in the Browning version. There appears to be more glassware on the desk of the Spanish version than the Browning version. Is this the result of different set dressers?

In the Melford Spanish version our first view of Van Helsing's desk is at the 33 minute mark. At first sight Van Helsing appears to be shaking something (shaking a test tube to mix reagents?). With the next quick edit cut he is seen looking into a microscope. In this Melford version Van Helsing makes his vampire diagnosis ("Vampiro") with the help of a microscope (quantitative) whereas as discussed above in the Browning version that Van Helsing makes his diagnosis from a test tube assay (qualitative). To me, the microscope would give a more clear cut result since the blood sample can be viewed directly and not some component of blood, observed in an indirect manner via a test tube assay.

With Renfield's blood sample ("sangre") on the slide under the microscope the Spanish Van Helsing (Eduardo Arozamena) comments to his colleagues that his "proof of Renfield being a vampire is scientific and not superstitious" (translations courtesy my bilingual daughter-in-law, Dr. Crystal Glassy). His colleague then states that "vampires are not real but superstition." And Van Helsing responds, "I can prove through testing this is not a superstition but real." Nothing like a good quantitative assay to prove your point and this Van Helsing version rings truer than the Browning version. The microscope is mightier than the test tube.

Scientifically, direct assays are always better and can be more definitive. So, the "scientific test" to determine if a vampire exists was done (indirectly) in a test tube in Browning's film and (directly) via a microscope in the Melford version. An interesting comparison and it all comes down to a simple qualitative versus a quantitative test. The Browning scene is a qualitative test whereas the Melford scene is a quantitative test. Even so, after both Van Helsing make their "definitive"

diagnosis, the end result is the same, "Nosferatu" or "Vampiro."

The presence of Bela Lugosi as Count Dracula went a long way to make that film a part of cinema history. The Spanish version may be superior in many filmic ways but the Count, played by Carlos Villar, seems somewhat comical in comparison to Lugosi, and as a result the film suffers. An example of why the Spanish version may be superior in some filmed scenes than the Browning version is demonstrated in this simple lab scene in Van Helsing's office.

In addition to the above discussed tests another significant distinguishing feature between the two filmed versions is, as briefly mentioned above, how the Van Helsing desk set was lit. The darkly lit Browning version has a hanging bell lamp over the desk where no such lamp is seen in the well lit Spanish version indicating the scene is more broadly lit from above. No real scientist would want

to work in a poorly lit room and the more light the better. This is another reason the Spanish version of this scene plays better to me; it is more realistic.

So, at your next party and someone asks if there is any science in such a film as DRACULA you now know how to respond. You can ask them if they belong to the test tube camp or the microscope camp. Thank you for reading. Its back to the lab for me. Stay healthy and eat right.



LUPITA TOVAR
CARLOS VALLARIAS

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DRÁCULA

Dirigido por la
gran maestro Universal.



THE COSMIC DRIVE-IN: *Halloween Scream-A-Thon!*

by Robert Freese

It's that time of year again when the Monsters, Martians and Madmen lurk in the growing shadows of the cool autumn nights, when the outdoor screens come to life a little earlier and when the clear dark nights are filled with delighted screams. THE COSMIC DRIVE-IN is proud to present to you our special *Halloween Scream-A-thon!*

Let's crank it into high gear at the Cedar Rapids DRIVE-IN THEATRE where they are celebrating the season in style with their *Hallowe'en Spooktacular*. Not only are they showing **A BUCKET OF BLOOD**, **THE GIANT LEECHES** and **HOW TO MURDER A RICH UNCLE** (a black comedy from the UK), but they are sponsoring an apple-bobbing contest with prizes donated by a

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PALACE"**
COLOR

If you are 18 and over come early and see our regular shows... and stay over for Midnite Shows at no extra charge.

If you are under 18 years old at 11 p.m., and attend
the Big Halloween Double Feature.



local record store. "In-car heaters to warm the Chilling Terror! A Bloody Toast to You! Like 'em Gory? Our Bucket Runneth Over!" The fun runs every night from Friday to Tuesday.

At the Starlite's HALLOWEEN SHOCK 'N FUN SHOW, everyone over 18 is invited to catch the midnight double feature of THE PIT AND THE PENDULUM and HAUNTED PALACE. At the San Mateo, the Halloween Show includes TARANTULA!, THE DEADLY MANTIS and a special "Teenage Horror Preview." (Did any scary readers attend this show? If so, what was the "Teenage Horror Preview" flick?)

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MIDWAY

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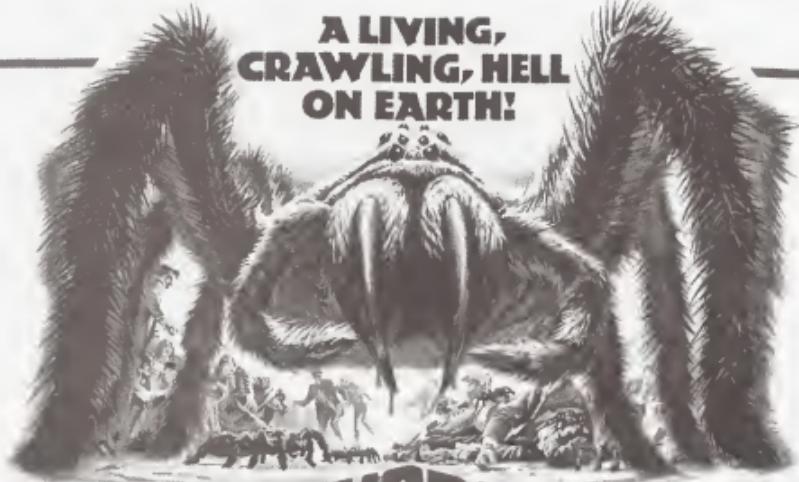
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A 70'S CLASSIC

by David Albaugh

The 70's were a special time for me. It was a great time to be a kid for so many reasons. I still vividly remember the cool toys like **MICRONAUTS** and the 8" Mego super-hero action figures (we didn't call them dolls). Actually, pretty much any toy made by Mego at the time was cool! During this time there was also a constant availability of horror and monster movies to be seen on television.

This was also the time period that began my interest in entomology (the study of insects). Thanks to a Christmas gift of a kit for collecting butterflies and moths, I have had this

interest ever since. Instead of actually collecting them now though, I am more into photography and conversation with them.

The 70's also started my fascination with tarantulas and my parent bought me my first pet tarantula when I was in the 6th grade. She was a Mexican red-knee tarantula (*Brachypelma smithi*) and I had her for 1 years before she died of old age. She was very sweet, never showing any signs of aggression, and her name was Fang.

Because of this fascination, and my love of horror movies, it was only natural that I would get excited when I saw the previews for a horror movie featuring tons of tarantulas. This



movie, from 1977, was called **KINGDOM OF SPIDERS** and starred Captain Kirk himself, William Shatner. This movie did not rely on cheap models or CGI for their spider effects...they used the real thing!

The ads I saw were for a Friday night television showing (I had no idea that it had actually been in the theater). I could not wait for the school week to be over. Since it was showing on a Friday, I didn't have to worry about getting up for school the next day. The weeklong buildup, though frustrating at times, was so worth it as I was treated to one of the all time best man vs. nature horror films.

As a kid I was mesmerized by this film! It was just so cool seeing so many real tarantulas in one spot (it is reported that \$50,000 of the film's budget went to pay for the 5,000-10,000 live tarantulas used). The story was great and there were so many genuinely creepy parts. As a 12-year-old I loved the film. Even today, over 30 years later, I believe it still holds up as a classic film. Unfortunately, as **KINGDOM OF SPIDERS** encouraged my appreciation of arachnids, it also caused me to become more aware of the filmmakers' mishandling of the creatures themselves. Looking at the film today, this is something I simply cannot ignore. More on this later....

The plot formula is one that has been used so many times before. An animal, in this case tarantulas, is effected by something that man did to their environment and they strike back. This story takes place in a small town in Arizona called Verde Valley.

Thanks to the overuse of pesticides, the tarantulas' natural foods (insects and small mammals) have been wiped out. So, in order to survive, the tarantulas, who are normally solitary animals, start to hunt and feed in packs, killing prey much bigger than they would normally go after.

The first animals that are attacked are cattle. When blood samples of the dead animal are sent out, a representative from

the Department of Entomology is sent to Verde Valley to see what is going on. Her name is Diane Ashley and she is played by actress Tiffany Bolling. An

interesting side note is that Tiffany got the job because she was the only actress who auditioned for the part that was not freaked out by the tarantulas (though in the scene that the picture to your right is from, her left hand is clearly shaking).

After she reveals to Rack Hansen (played by Shatner) that spider venom was the cause of the death, a spider mound is found on the Colby Ranch where the original cow was killed. The Colby's dog is also found killed and when Walter Colby (played by Woody Strode) is driving a truck, he too is killed as



dozens of tarantulas come out of hiding in the cab of the truck, forcing him to drive off a cliff.

As is typical of movies like this, a festival is coming up and the mayor can't have all of these tarantulas eating their guests (kind of like what you heard in both **JAWS** and **PIRANHA**). His answer to the problem, which created it in the first place, is to spray more pesticide. Diane explains to the mayor that it is ignorance like his that caused this problem but of course they spray anyway. The pilot of a plane ends up getting killed when the cockpit ends up being filled with deadly spiders. In a great shot the plane crashes into a garbage and explodes.

The town is then over run with the hungry tarantulas and some of the scenes of people getting attacked are some of the best ever shown. Images of people webbed up and covered with spiders are genuinely creepy and are images that



nightmares are made of. Rack and Diane escape and find refuge at the Washburn Inn, run by Emma Washburn (played by Lieux Dressler). From here they board up all of the windows and hope for the best, but of course the tarantulas get in and wreck havoc. They get in anywhere they can whether it be breaking through windows because of sheer mass, coming down the chimney or in through the air conditioning vents. It is at this section of the movie that William Shatner really shines.

Not only does he have a great scene where he is covered with tarantulas (including one on his face) but you can actually see how conscientious he was to the safety of the spiders! When he is running he is VERY careful not to step on any and even in scenes where he is covered in them, he is very careful not to hurt them. I applaud him for his efforts and wish others had followed his lead.



After surviving the night, Rack removes some of the boards to peek outside and see if the spiders are still there. He doesn't see any but what he does see is even worse. The ENTIRE town has been webbed up and the end credits roll. Like I said earlier, this is a really fun movie. Yes, the basic story has been done



countless times before but it is a formula that works. Everyone is great in their parts, providing convincing performances all around. Though no one was ever really in any danger from the tarantulas, it certainly looked like they were and that adds to the overall creepiness of the film. I highly recommend this movie and with that being said, it is time for me to also complain about it.

Like I mentioned before, my problem lies with the overall treatment of the tarantulas used. This movie was made before the SPCA cracked down on animal use in films. I know a lot of people will have the attitude of "Who cares? They're just spiders!" but the fact of the matter is they are living creatures that are EXTREMELY beneficial to the environment. They can feel pain and even be killed quite easily if mishandled.

According to the spider handler, Jim Brockett, everyone made every effort possible for the animals' safety. He goes on to say that anywhere between 5,000 and 10,000 tarantulas were used and they paid \$5-10 each to the people who collected them. The main species used was the Mexican red-knee (*Brachypelma smithi*) and that with so many tarantulas on hand, there were bound to be casualties. He then mentions that there is no protective exoskeleton over their abdomen so if they fall their abdomen will split open like a paper bag full of jelly, killing the animal.

With that being said, there are many instances where little care was taken to assure that they didn't fall and hurt themselves. There are three immediate examples that come to mind. First are when the spiders are coming through the air conditioning vent. The vent is on the ceiling and they fall into

the sink below. That fall is certain death (not to mention boiling water is then poured all over them in the sink). In another scene tarantulas are shown dropping down the chimney. As they scurry away broken legs are clearly seen. Finally, there is a scene where William Shatner rescues a little girl on the bed that is covered in tarantulas. After she jumps to safety he flips the comforter throwing the tarantulas at the camera. Sure it's a great image but again, how many spiders were hurt, or worse, when they hit the floor?

This scene of the spiders being thrown from the comforter brings up another issue. Tarantulas have tiny sharp hooks on the tips of their feet, that help them to climb. When they are on a cloth surface, these hooks can easily rip out of the tips of the feet or in a worst-case scenario, the whole leg will rip off. At least in the case of tarantulas, they will regenerate lost legs the next time they molt.

Two scenes that I found particularly disturbing with the blatant squashing of the live tarantulas. In one scene, as the police cruiser is driving through town, a spider literally pops on-screen as a tire rolls over it. In another scene, at the Washburn Inn, the front door is opened and many tarantulas enter. The next thing you see is everyone stepping on them as they are trying to run away and hide. Disturbing stuff.

The reason *Brachypelma smithi* were used was because of their gentle nature. It is also this reason, and the fact that females can live to be 30 or more years old, that they were so popular in the pet trade in the 70's and 80's. So popular in fact that they were almost collected to extinction, forcing the government to step in and protect them by listing them as a CITES (Convention on International Trade in Endangered Species) animal. This happened in 1985. There is no doubt that over collection for the pet trade was the reason for this but I am also sure that the 5,000 to 10,000 wild caught adults used in this movie didn't help either. Thankfully it is now illegal to collect these beautiful spiders in the wild. These days any Mexican red-knees that you see in pet stores or offered online are captive bred.

I do still highly recommend this movie to



any fan of the genre. It is a fun movie made at a time where certain considerations were not really an issue. There was a rumor many years ago that a possible sequel was in the works,

with William Shatner directing, but of course it never materialized. To me a sequel is not necessary. This movie stands on its own merit and because of this will remain a classic for a long time to come. It is rare these days to see a film made that is fun and can stand up so well to repeated viewings. It is also a positive thing that the SPCA more clearly monitors animal use in films and that this species, a valuable resource, is now protected.



SHIVERS FROM THE SEVENTIES!!

MONSTER MEMORIES

by Jerry "Scienti-film" Boyd from the Void

At the beginning of the 1970s, those of us born in the last wave of baby boomers were OLD enough to get allowances, part-time jobs, discriminate between good and bad imagi-movies, and were mature enough to hold onto our too-cool monster collectibles. The '70s would continue some of the greatness of the '50s and '60s, but as with all decades in our fast-moving society, there'd be some (strange) changes. Here are some MONSTER MEMORIES from the decade that gave us polyester pants, leisure suits, disco, Norman Lear sitcoms, glitter rock, the Bi-Centennial, and platform shoes.

HOUSE OF DARK SHADOWS (1970)

Now this was a SCARY movie for that time period! Through word-of-mouth, I'd glommed onto DARK SHADOWS in the summer of 1968 and fallen in love with it (naturally) but this film SHOCKED me when producer-director Dan Curtis did away with a number of his main characters in this impressive movie compilation of some of the most fright-filled episodes featuring Barnabas Collins (Jonathan Frid). On the show, the writers flirted with killing off Carolyn Collins Stoddard, Willie Loomis, Maggie Evans, and others in certain situations. Collins Family matriarch Elizabeth Collins Stoddard and her brother Roger Collins were largely untouchable! However, wrapped in the nightmare that was the revival of the family vampire, most of the aforementioned were either done in or turned into vampires by the film's end! Professor Stokes (Thayer David) had been made a creature of the undead, as well! Curtis put a truly horrific edge on this film the likes ABC-TV never would've approved of (and I was SCARED enough by the regular goings-on on the show) and delivered an excellent adaptation of one of his biggest small screen successes. This movie holds up well today, also.

THE HOUSE THAT DRIPPED BLOOD (1971)

The OTHER house movie that jolted my young friends and me out of our chairs that year was this Amicus Pictures' anthology written by Robert (PSYCHO) Bloch. Loaded with fine performances by Peter Cushing, Ingrid Pitt, Joss Ackland, Jon Pertwee, Nyree Dawn Porter, Christopher Lee, and Denholm Elliot, this scary-strange collection of horrific happenstances revolved around a remote dwelling in the English countryside. It had just the right amount of horror laced with black humor to make it a hit for the studio. (Okay, the black humor only showed up in the last segment.) A cynical police inspector wants to know what's happened to two missing movie performers who took up residence in the presently abandoned manor. A man who's sold the place MORE than ONCE tells him of several weird events that involved former owners of the house. These events included a homicidal madman born of his creator's imagination, witchcraft, a strange waxwork museum and its owner, and a cape that once belonged to an actual vampire...

Barnabas Collins, Vampire, takes a bride in a bizarre act of unnatural love.



HOUSE OF DARK SHADOWS provided the writer with some scares back in '70!

Of course the investigator listens to all the stories and of course, he brushes them all aside as nonsense. He insists on looking the estate over that NIGHT. Terror ensues...

See it. You'll enjoy it. And what happened to top-notch

horror anthology movies, anyway?

NIGHT GALLERY (1970-1973)

R eportedly, Rod Sterling had less control over this show's content than THE TWILIGHT ZONE. After a while, he tired of arguments with the other producers, soured on it altogether, and left. A lot of us fans really liked it, however! Short stories in the anthology format with veteran thespians Carl Betz, Elsa Lanchester, Fritz Weaver, and Larry Hagman elevated the material whether it was mediocre or not. Sterling's unforgettable tenor, setting the mood as he walked around the dead serious "murals of the macabre" in his "gallery of the grotesque" never quite met up with some of the funny-cut vignettes that sometimes popped up before the program's end. NIGHT GALLERY wasn't on par with Rod's THE TWILIGHT ZONE, but for a '70s effort, it wasn't bad, either. It lasted three seasons, following a terrific TV-movie that gave a very young Steven Spielberg his first directorial duties. The segment with Ossie Davis and Roddy McDowall was the



best, however, in that 1969 effort.

The regular show episode with the earwig—YOW! That creeped a lot of us out for a while!!

SCI-FI!! (1970-1973)

S cience-fiction wasn't doing very well as the '70s began (at least, that's the way I remember it). I'd discovered Ray Bradbury's stuff at the end of 1969 and been captivated by THE AUTUMN PEOPLE, THE MARTIAN CHRONICLES, S IS FOR SPACE, and I SING THE BODY ELECTRIC in the next few years. And though those books and stories had been around a while, they were new to me in '70 and '71. But despite my love for the printed sci-fi story, I found it easy to miss movies like MAROONED (actually released in 1969), COLOSSUS: THE FORBIN PROJECT, and THE ANDROMEDA STRAIN. (Classmates told me they were boring. To be fair, they may have just been above our immature understanding.)

However, I did attend screenings of SILENT RUNNING and SOYLENT GREEN when they first hit our neighborhood theaters. One time my best (Monster Kid) buddy Lynn Hansen and I went to a double-feature. The lady at the ticket booth asks us for \$3.50—EACH! It was an outrage, I thought! THREE-FIFTY??!! Prices had gone up since the last time we went to the movies. (This was a BIGGER SHOCK than either of the films we'd see!) Moreover, Lynn and I muttered that these new price hikes were getting ridiculous for a double-feature, but we still had the presence of mind to shout out and get my mother's attention before she drove away. She saw us take a few steps after the car and stopped and gave us the extra

time to Westworld

Where nothing can possibly go wrong

TERROR WAITS FOR YOU IN EVERY ROOM IN
THE
HOUSE
THAT DRIPPED BLOOD

From
the author
of "Psycho"

THE HOUSE THAT DRIPPED BLOOD Directed by Leslie H. Martinson
Nancy Dawn Porter, Denholm Elliott, Jon Pertwee

GP

One of the best screen horror anthologies of the '70s was Amicus Pictures' THE HOUSE THAT DRIPPED BLOOD.

SCARY 89! 22nd ANNIVERSARY ISSUE!

018 SCARY MONSTERS MAGAZINE A Real Monster Magazine!



Yul Brynner Richard Benjamin James Brolin
Westworld

This unused movie poster design was done by Neal Adams for WESTWORLD back in '73.

funds needed to gain entrance. We saw WESTWORLD (1973) that day. And happily, it was worth it!

NIGHT OF DARK SHADOWS (1971)

D an Curtis had plenty of sinister shadow-filled situations he could retool for other DARK SHADOWS-inspired movies. And since HOUSE OF DARK SHADOWS had been a big success for MGM (their most profitable release for 1970, I'm told), Curtis turned to heartthrob David Selby (who'd added more viewers to the show as the end and sometimes ghost or werewolf Quentin Collins) and the stunning beautiful Lara Parker (Angelique, sometimes witch—sometimes vampire, etc.) for a ghost tale with re-incarnation/possession and witchcraft overtones set in the haunted environs of Collinwood.

I liked it when I saw it with a group of fellow youngsters in the summer of '71. However, it DID lack the intensity of the previous DS movie. Still, on its own merits, it's effective and very spooky.

Unfortunately, it wasn't the success MGM had hoped for. Kate Jackson moved toward mainstream TV as did Selby (who got into non-horror movies in the early part of the '70s) and others. Curtis had a third DARK SHADOWS movie in mind, I've read...but sadly, it was never produced. Happily, for us horror fanatics, Dan would do some nice work for television with Jack Palance as DRACULA and Karen Black in the TRILOGY OF TERROR TV-movie.

FAMOUS MONSTERS #88 featured a photo-cover with James Storm as bloody-faced henchman of Angelique's. His

struggle with the good guys at the end of the movie was one of the few action-packed sequences in a movie that probably needed more scenes akin to that. Again, I liked the movie a lot anyway, AND I'm really hoping (as a lot of you are, probably) that we finally get a double-DVD of NIGHT and HOUSE with extended footage if possible, real soon. After

NIGHT, I was quietly hoping for a werewolf flick to come out in '72 or so called "THE FULL MOON OF DARK SHADOWS" or something. The small group of DS watchers I hung out with as we waited for one kid's dad to pick us up discussed it cheerfully outside the Maryland theatre after the movies ended. (I believe we saw a re-release of THE FEARLESS VAMPIRE KILLERS as the second feature. We dug that one, as well!) Using our wild pre-teen imaginations, we talked over ideas we liked for the next DS movie. Unfortunately, Dan Curtis didn't produce a third. Oh, well....that's showbiz.

SCARY 89! 22nd ANNIVERSARY ISSUE!

FAMOUS MONSTERS OF FILMLAND #83 (AUG. 1971)

A s I wrote in MONSTER MEMORIES #20, FM #68 and #69 burned their way into my wild pre-adolescent imagination during the summer of '70. I was hooked! The next issue to cross my path was #82—with



FM #83's great cover by Basil Gogos sealed the deal for this scary monster mag reader!

and features matched the cover's brilliance. My sub began with #84,

SCARY-FUNNY COMICS AND MAGAZINES

If I didn't make it to the movies, I got the comics and magazines that parodied them. Marvel got the ball rolling with SPOOF, a four-color title that began in '70. On the cover was a Marie Severin-drawn caricature of Frid as



FROGS as published by MADHOUSE. REPRINTED BY SPECIAL ARRANGEMENT WITH MADHOUSE. © 1970 BY MADHOUSE. ALL RIGHTS RESERVED. PRINTED IN U.S.A. BY THE COMIC BOOK GROUP. MARVEL COMICS GROUP. 100% OF PROFITS FROM THE SALE OF THIS COMIC BOOK WILL BE DONATED TO THE NATIONAL PARK SERVICE AND THE EVERGLADES TRUST FUND.

Barnabas Collins! This comic had to be mine! (Sure, MAD magazine was the industry leader when it came to satire, but they never got around to DS, and so this comic was a must-have to me!) In following issues, SPOOF would get around to poking fun at NIGHT GALLERY, FROGS (a satire I enjoyed a lot more than the AIP movie), BLACULA, and TALES FROM THE CRYPT.

In later years, Marvel did a scary-funny comic called ARRGH! It had reprints from the 1950s mostly, but the lead story would sometimes take liberties with the immortal Dracula, King Kong, and on one occasion, THE NIGHT STALKER. There were a few nice contributions by Marie Severin on this run, but unless you're A FIEND for this stuff, stick to collecting the five issues of SPOOF.

In addition to these was Marvel's CRAZY magazine. This was good stuff, overall. I fondly recall a knock-off of WESTWORLD in which the Yul Brynner cowboy-robot keeps getting thwarted by James Brolin and Richard Benjamin in his clumsy (but hilarious) attempts to do them in. CRAZY would continue on in this (bloody—but funny) vein for years.

SCARY COMICS!! (1970-1979)

Let's see now...Bernie Wrightson, Alex Toth, Michael Kaluta, and Neal Adams on THE HOUSE OF SECRETS, THE WITCHING HOUR, THE UNEXPECTED, and THE HOUSE OF MYSTERY.

SCARY 89! 22nd ANNIVERSARY ISSUE!

SPOOF

15¢ 1 OCT
FEATURES:
THE DARK
SHADOWS
MARVEL
COMICS GROUP

THE LUNATIC SIDE OF LIFE



(Left above) FROGS was more entertaining in the pages of SPOOF (#3) than it was on film! DARK SHADOWS' Barnabas made the cover of the first issue. (Above)

The Len Wein—Bernie Wrightson SWAMP THING was past superlatives.

Occasionally EC Comics alumni like George Evans, Wally Wood, and Al Williamson showed up to dazzle the readers, also. Why not? Fellow EC alum Joe Orlando edited all of those mystery-horror comics! As their competition might've observed and uttered, 'Nuff Said!'

Speaking of the competition, Marvel countered with Jim Steranko, Marie Severin, Don Heck, Tom Sutton, Barry Smith, and the Buscema brothers on TOWER OF SHADOWS and CHAMBER OF DARKNESS (both began in 1969). Marvel followed DC's lead by creating horror hosts of their own, and DC



TOWER OF SHADOWS

followed Warren magazines and Charlton Comics' lead in that respect.

Other Marvelous mags of note were TALES OF THE ZOMBIE, DRACULA LIVES, MONSTERS UNLEASHED, and VAMPIRE TALES and even their FM clone, MONSTERS OF THE MOVIES, wasn't too bad. The icing on the cake, quality-wise—had to be the company's four-color comics SUPERNATURAL THRILLERS and TOMB OF DRACULA. The latter has been widely hailed as the best horror comic of the 1970s. WORLDS UNKNOWN was the sci-fi equivalent of SUPERNATURAL THRILLERS. It was very good, also.

Jim Warren's CREEPY, EERIE, and VAMPIRELLA went on to scary new heights with color sections by Richard Corben, Esteban Maroto, and Bernie Wrightson.

V - V - V - VAMPIRES!! (1970-1974)

"The Mc Decade" saw the LAST GREAT WAVE of wonderful screen vampires. Barry Atwater was

perfect as the sinister bloodsucker in THE NIGHT STALKER and Christopher Lee (the KING of Nosferatu) made his last Dracula films for Hammer in that era. Some of the movies were disappointments, to be honest, but Lee never was. Also in high flight (I can't stop making puns—blame it on Furry Ackerman's influence, folks!) was William Marshall, the star of BLACULA and SCREAM, BLACULA, SCREAM! The Count Dracula Society gave rave reviews to BLACULA, chiefly for Marshall's commanding performance as

Kolchak poses in this publicity shot along with Barry Atwater in THE NIGHT STALKER.

the terrifying, physically intimidating, yet sympathetic African prince cursed with vampirism. Jonathan Frid did Barnabas better than anyone could dream! (Sorry, Ben Cross and Johnny Depp—you guys are solid actors but YOU BOTH were outclassed from JUMP STREET—pun intended for the later star.) And I can't leave out Robert Quarry, who as COUNT YORGIA, VAMPIRE (in two films) and THE DEATHMASTER, turned in three bravura performances. In my humble opinion, vampires haven't had a top roster of acting talent like that since.

ESCAPE FROM THE PLANET OF THE APES (1971)

First, Planet of the Apes
Then, Beneath the Planet of the Apes.
And Now A New Generation of
Incredible Apes In The Most
Exciting Suspense Film
of Them All



I saw this with a few friends and we all left unimpressed. The time-traveling angle didn't work for us. Roddy McDowall and Kim Hunter (as the two apes east backward in time) turned in their usual sturdy performances but the scares weren't there. The best "apes" film was the first one, 20th Century Fox should've left it there. The television show to come did little for me, as well.

MONSTER COLLECTIBLES! (1970-1975)

I loved Aurora Plastics' "Frightening Lightning" models! I got three of them in the early '70s. The



William Marshall was the lead in AIP's BLACULA.



Aurora models continued to bring the scary fun like this Frightening Lighting Mummy Kit.



Wolfman, the Creature, and the Mummy glowed on my clothes dresser top until destroyed or decapitated in pillow fights by my playmates and me.

Captain Company kept the fun stuff flowing! I purchased several paperbacks, back issues of MONSTER WORLD, FM. CREEPY, SCREEN THRILLS, posters, puzzles, and albums (remember them?) via coupons my dad Xeroxed for me off the large computer at his job. THE BARNABAS COLLINS GAME and THE DARK SHADOWS GAME were regularly played at our home with family and my Monster Kid buddies.

THE NIGHT STALKER (1972)

Were any of you fright fiends like the ones at my junior high school? This original teleplay starring Darren McGavin as Carl Kolchak, a Las Vegas newspaper who pieces together clues that a modern-day vampire could be at large in his city, was a huge hit and everyone couldn't stop talking about the next day of school. Of course, that really aggravated our teachers. THE NIGHT STALKER got one of the hugest ratings ever for a TV-movie and made Barry Atwater (I mentioned him a few paragraphs ago) an overnight sensation. A sequel came out (naturally) called THE NIGHT STRANGLER (about a ghoulish killer-alchemist who's been living off of blood for years) in 1973. After these two smashes, McGavin and producer Dan Curtis were rewarded with a series called KOLCHAK, THE NIGHT STALKER.

TALES FROM THE CRYPT (1972)

EC Comics were discovered by/introduced to my generation circa '71 and what a DISCOVERY it was! It all began with HORROR COMICS OF THE 1950'S from Nostalgia Press. Under an amazing reprinted cover by Al Feldstein, chief writer and editor of the crime, science-fiction, and horror stories within, my friends and I got to finally see what all the older long-haired kids were cheering about at the new direct sales comic stores in neighboring San Jose, CA. Their "MONSTER MEMORIES" were dead-on (yes, another pun)! These were highly literate stories with some of the best artwork ever in the medium!



THE MONSTER TIMES, CASTLE OF FRANKENSTEIN, and other publications including a number of fanzines showered the '50s comics with accolades. In '72, there was even an EC Comics Convention in NYC. I was too young to fly off from CA to that one (I didn't have the money anyway) but I did borrow the aforementioned book A LOT from Lynn and we both saw Amicus Pictures' TALES FROM THE CRYPT that year. We both loved certain parts of the picture (Peter Cushing as a MONSTER, for once!) but we were getting quickly immersed in the tone of those terror tales and the British filmmakers just didn't have the right flair for the material, as we saw it. After all, was the great English actor Sir Ralph Richardson really needed for the role of the Crypt Keeper? Naawwww....

"Death" in the form of a leather-jacketed and helmeted skeleton riding a motorcycle down the highway was a particularly NICE touch that wasn't in the original Feldstein-Gaines story. The catch line was great: DEATH LIVES—IN TALES FROM THE CRYPT! EC LIVES too, happy to say!

MONSTER MADNESS (1973-1974)

The 1960s came around again for me (in a matter of speaking) in the publication MONSTER MADNESS by Marvel Comics' publisher Stan Lee in '73! Filled with new mostly one-page fumetti-type gags, this was a great

idea revived for a new decade! In the '60s, the original version was called MONSTERS TO LAUGH WITH. However, the fun was short-lived. Only three issues came out. A fourth, featuring KING KONG on the cover was announced but low sales probably did the project in. Still it was nice to have 'em around for a little while...

ARNOLD'S HORROR HOUSE!! (1973)

ARNOLD, a nice little horror-comedy (accent on horror, in this case) was released in 1973 but I saw it at a theater in beautiful Vancouver in British Columbia in the summer of '74. (I remember the year distinctly 'cause Pres. Nixon had just resigned around the same time.)

Arnold is DEAD as the film begins (in one of those old creepy British manors removed from town) but it seems he's ANTICIPATED his relatives' every move because his will specifies what they'll get from him. Most of them hated him and his controlling ways and some of the males even want his young, voluptuous American bride (Stella Stevens). Stella has to stay married to Arnold's corpse forever and talk to the body (yeccccesh, that's scary!) and be a dutiful wife.

Arnold, or someone working for Arnold, leaves follow-up tapes to his will for the individuals to heed. But of course, they don't and the "dead head of the family" kills them off one by one with the "gifts" he's left them or other traps he KNEW they'd fall into. Don't feel too sorry for them—they were the usual greedy, manipulative, self-centered bunch you find in these types of movies.

The "black humor" usually came during the funerals of the relatives and friends (when their bodies were made additions to the family graveyard in England). These scenes offered the local constable (Bernard Fox) and his friends from the pub to make grisly comments about the dearly parted. An impressive cast included Patric (FRANKENSTEIN MEETS THE WOLFMAN, THE WOLFMAN) Knowles, Elsa Lanchester (THE BRIDE OF FRANKENSTEIN), and Roddy (THE NIGHT GALLERY [movie], PLANET OF THE APES) McDowall, among others.

ARNOLD is an underrated gem. See it if you can.



Arnold is dead...and a newlywed.
...don't miss his honeymoon!



ARNOLD

Eight murders and Arnold is the suspect!



"ARNOLD" - EISALANCHESTER, ELSA LANCHESTER, RODDY McDOWALL, MURKIN FOX, VICTOR RONDO

© 1974

ARNOLD wasn't lonely in death long—he (or a helper) arranged the murders of the heirs to his will in this '73 horror-comedy from Cinerama.



YOUNG FRANKENSTEIN'S OLDER MONSTER (1974)

Yes! The second best horror-comedy EVER (**ABBOTT AND COSTELLO MEET FRANKENSTEIN**, though not as funny, still rules 'cause it got Lugosi, Chaney, Strange etc.) was done by Mel Brooks and starred some great comedic talents in the person of Cloris Leachman, Kenneth Mars, Peter Boyle, Marty Feldman, Madeline Kahn, and Gene Wilder.

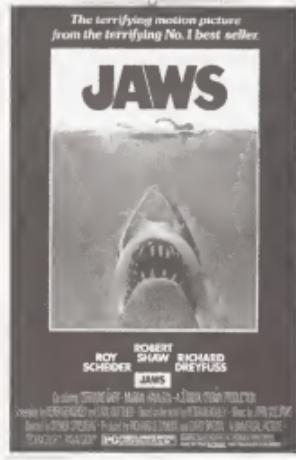
I saw a sneak preview with some of my fellow summer workers before it hit the movie houses and we all needed help walking out of the place after it was over. We were WEAK from laughter! Brooks put together a worthy pastiche-homage of the three Karloff films and Gene Hackman, as the blind man (based on scenes from **THE BRIDE OF FRANKENSTEIN**) was beyond hilarious! Kenneth Strickfaden's original lab equipment from the Universal Frankenstein movies was still intact and kept in good shape in his garage when Brooks MADE that fateful phone call to him! WOW!



JAWS BITES! (1975)

O kay, there wasn't an element of the supernatural in this summer blockbuster, and oversized sharks can easily be found in nature, but it still SCARED US ALL SILLY and out of the ocean for life! My family was traveling around the east coast in '75, visiting extended family and friends.

We made our way to New Jersey and we were having a great time. One sweltering evening the youngsters in our group decided to take in JAWS. *WHEW!!* Afterwards, while dozing off on a guest cot in our friends' basement, my foot dangled over the



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side. With a dazed yelp, I snatched my foot back immediately! The other boys were awakened and wanted to know what was going on. I told them I thought my foot was hanging *over the side of a boat*...and you know the rest. After what we'd all seen, they didn't blame me for shouting!



STAR WARS (1977)

Space fantasy came back BIG TIME with George Lucas' mega-smash in the summer of '77. There were elements of the old **FLASH GORDON** serials, sure, but the sfx and original ideas (and that WILD SW saloon!) blew everyone away. There had never been anything in cinema like this.

Aside from the technical stuff, Harrison Ford as Han Solo had a likeable swagger that would endear him to audiences for decades to come. The rest of the cast, particularly Carrie Fisher and Alec Guinness, were standouts.

It's still my favorite of all the **STAR WARS** movies. I saw it three times that unforgettable summer.



CLOSE ENCOUNTERS OF THE THIRD KIND (1977)

More cerebral and less action-oriented than *STAR WARS*, Spielberg's UFO picture was very good and still (despite a slow start) hold up well today. Richard Dreyfus as the everyman who's caught up in the events just past his comprehension holds it all together.

Though I found it slow at times (I saw it at Christmas time when it was released), at the end the Earthmen make real contact with the very realistic space aliens and it's



DAZZLING.

THE MARTIAN CHRONICLES (1980)

Yes, it hit television in '80 but I just had to include it! (It was put together in '79, probably.) I wanted this TV mini-series to be as incredible as Ray Bradbury's book. But it wasn't. It needed much more intensity. If it had the great directing flourished wielded by the better directors who worked for Joseph Stefano's **THE OUTER LIMITS**, it may be remembered today as one of the small screen's top triumphs.

Having Rock Hudson link most of the Martian excursions together just didn't work. In the book, decades pass between Earth missions to Mars. Hudson's presence made the rocket landings all look like thrice-annually blast-offs! Hudson's character barely aged in all this time. Hopefully, this project will take off again (okay, that's the *last pun* I'll make in this article) under the right producers and director. Bradbury and this towering tome of his

deserve better.

ALIEN (1979)

When I saw this shocker upon its initial release, I was reminded of **IT! THE TERROR FROM BEYOND SPACE!** *Hmmmm...* but that thought didn't last long—I was too busy being shaken to the core by the space horror unleashed on the Nostromo!

Director Ridley Scott's film was far better and more original than the late '50s sci-fi flick, despite some similarities. H. R. Giger's monster was hideous. And the scene where Dallas (Tom Skerritt) got ambushed...! WHOA! After the viewing, I had to walk to my car—about a HALF-A-MILE away. Those were my college days and on that occasion there were no friends (or date) around for me this time! I'd caught the last screening and the Washington, D.C. streets were DARK and DESERTED. Talk about "whistling in the dark..."

And those were some of the ups-and-downs in the realm of

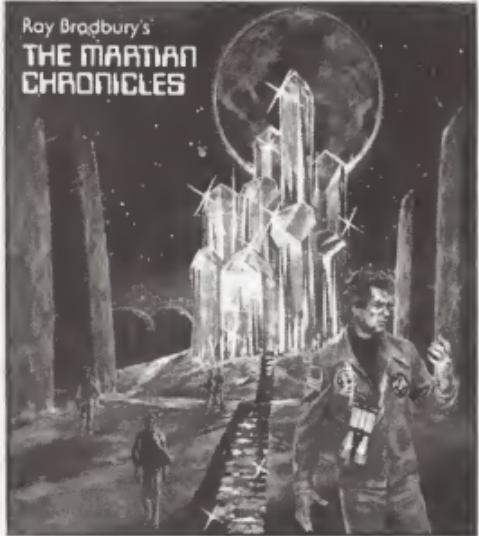


FRANK MULLER FOR PRESENTS
IN ASSOCIATION WITH AMERICA'S CINEMA
PRODUCE BY 20TH CENTURY FOX FILM CORPORATION
DIRECTED BY RIDLEY SCOTT
STORY BY RODERICK DE PREEZ
SCREENPLAY BY DAVID FINCHER
PRODUCED BY ROBERT ZEMKE
CINEMATOGRAPHY BY PHILIP SEARCY
EDITOR BY JAMES WOODWARD
MUSIC BY VANCE
SET DESIGN BY RON COOPER
PROPS BY RON COOPER
COSTUME DESIGN BY CLAUDIO SIMONE
PRODUCTION DESIGN BY CLAUDIO SIMONE
VISUAL EFFECTS BY CLAUDIO SIMONE
CINEMATOGRAPHY BY PHILIP SEARCY
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PROPS BY RON COOPER
COSTUME DESIGN BY CLAUDIO SIMONE
PRODUCTION DESIGN BY CLAUDIO SIMONE
VISUAL EFFECTS BY CLAUDIO SIMONE

Tonight... Man's First Look At The Martians!

Ray Bradbury's

THE MARTIAN CHRONICLES



8:00PM

2-HOUR WORLD PREMIERE, STARRING ROCK HUDSON!
January 1999. The first expeditions to Mars. The first look at the beauties, the mysteries, the terrors... The masterpiece of fantasy by the world's greatest science fiction writer:



the **imagi-movies** and **terror-vision** in the 1970s. I hoped you all enjoyed reading my **SCARY MONSTER MEMORIES** as much as I got a kick out of committing them to paper. *Keep the lights on!!*



The ALIEN was one of the decade's most memorable and **Scary Monsters!**

A SCARY Childhood in the Bronx

Installment #8: 1955 Horrors Part 1, or: Now the SCARY Stuff Begins!

by Dennis P. Mitchell

Having spent more than a year covering in exhaustive (and, often, exhausting!) detail many 1950 to '55 sci-fi TV shows, it's finally time (drum roll, please!) to move on to the SCARY stuff of sci-fi, horror and fantasy theatrical movies of '55, and—eventually—well beyond.

When, two years ago, I first enthusiastically accepted Publisher/Editor Dennis Drukeninis' open-ended invitation to send in my "MONSTER MEMORIES," it wasn't yet clear that I would end up writing a regular in-depth column that, as I have since begun to realize, will hopefully last through many years to come (health and longevity, among other factors, willing).

Nor did I at first anticipate that, rather than concentrating exclusively on genre feature films, I would soon digress into the sci-fi TV show realm, partly because these programs were every bit as important to my older brother Jim and me as genre feature films were in that era, and partly because I feel duty bound to describe, in as much detail as possible, beloved TV shows I have never seen covered to any significant extent elsewhere.

It's true that most of these TV series seldom contained much in the way of SCARY content, being, as I've painted out in my last few columns, aimed squarely at young children. I have, however, singled out episodes that involved mild suspense in the way of robots on the loose, briefly menacing alien visitors, or catastrophe-related cliffhanger plotlines. Since Hollywood seems to have abandoned almost every attempt at old-fashioned, wholesome, "gee-whiz" types of juvenile entertainment, I'm sure most SM readers weren't even around when such shows as **TOM CORBETT, SPACE CADET**; **ROCKY JONES, SPACE RANGER**; **SPACE PATROL**; and **COMMANDO CODY** enthralled these two young lads growing up. It's a generational thing, of course; having turned 64 earlier this year (already?), I feel lucky indeed to have grown up during what I consider to have been the Golden Age of genre TV and feature films. Nowadays, I can't name one "G"-rated or "TV-G"-rated movie or TV show the whole family can enjoy together. Instead, we get dark, dark fantasies with such themes as teen girls being in love with werewolves and vampires; an "R"-rated horror show about an adult Hansel and Gretel hunting witches; teens hunting each other to the death with bows and arrows, and, of course, Abe Lincoln himself hunting vampires. Well, I do save lots of money by not going to movie theaters much, or watching TV-14 rated, sex-and-violence filled shows on the tube. I'm too busy watching genre and other types of DVDs from decades ago. Ah, memories!

Learning to Love Monsters

Compared to the sheer flood of genre theatrical releases that hit America cinemas starting in '56, the total number of such films that were released in '55 was relatively meager.

Still, to this wide-eyed little six-year-old—who, movie and TV-wise—still dwelt primarily in a state of visual and aural stimulation, often unable to distinguish between fantasy and reality (see my very first column in **SCARY MONSTERS** #80)—even the 13 or so genre films I saw in theaters with Jim (and sometimes Mom and Dad) was enough to make a lifetime monster lover out of me. By the end of '55, I really did have a budding "sense of wonder" and affinity for fantastic films over all other genres that would inhabit my mind all the days of my life. These movies, naturally, also comprise the bulk of my vast DVD and VHS movie collection that numbers well into the thousands.

In that my current goal for my SM column is to eventually review genre releases from '55 to '70 (the year I reached 21 and got married), I find it extremely fortunate in more ways than one that this enormous collection includes, in part, nearly every genre film released during that time span (it's almost as if I built up that collection knowing all along that one day I'd be writing this column and needing the DVDs and VHS tapes as reference; of course, that's only coincidental!). However things worked out, I'm not only able to rely on childhood memories for each given film I actually saw in a theater (in the Bronx, Manhattan, or elsewhere), at least what I'm able to remember, but I can also gain a modern-day "take" on all those movies I'll be viewing again, partly to see if what impressed me as a boy still does now in my middle age years. Or, perhaps not, in some cases.

I will say that as my column progresses from year to year, you'll likely find that I'll tend to be far kinder to genre movies overall than were most media critics—syndicated or in local newspapers—or TV station critics were at the time the films were released.

Similarly, you'll find me much more generous from a critique standpoint than even genre book authors such as Bill Warren, in his 1,000-plus page tome, **KEEP WATCHING THE SKIES! THE 21ST CENTURY EDITION** (McFarland Books, 2010, a single-volume, revised and expanded version of a two-book work he published back in the '80s).

I honestly, to this day, can't fathom why Warren—or anyone else—would spend decades of his life writing about the sci-fi movie output from '50-'62, claiming to love films of that era while either dismissing or outright lambasting about two-thirds of the pictures made within that time period. Warren is certainly entitled to his opinions and, although I do believe in healthy film analysis and critiques—I certainly don't like every film, either, and will say so when I get to them—what I don't see is the point of writing such a massive work that slams one movie after another, especially when we've had the largely genre-movie-hating press to handle that chore all these many years.

Let me make it very clear that I have absolutely nothing whatsoever against Bill Warren personally. I have never met the man, and, most likely, never will. In terms of research, his sheer dedication to his chosen assignment, the enormity of the **"21ST CENTURY EDITION"** in particular, and the many years he spent on both this and the earlier version, Warren is without peer in the genre marketplace, and deserves commendation and gratitude for devotion to his subject matter.

I have read both editions of **KEEP WATCHING THE SKIES!** from cover to cover (no small task!) many times. Although I vehemently disagree with a great many of Warren's opinions and conclusions (and see fit to eventually correct the sizeable number of factual errors he makes), I still salute him for his sheer audacity in successfully pulling off a genre book mega-project of this magnitude.

I'll have much more to say on Warren coming up in this column and future ones. In the process, I'll be....

Setting Some Rules

Before I get to my own views on specific '55 genre feature films, I'd like to first set some parameters that will not only apply to my movie coverage in this issue, but all those still to come as well:

1. It isn't my place to eat up valuable space with extensive plot synopses, casts and/or credits for each feature, in-depth bios or necrologies for actors or filmmakers, details on how technical aspects of various movies were accomplished, or histories citing how different movie projects evolved.

Such details can be found elsewhere—not only in Bill Warren's book, but other genre volumes as well, along with a number of

websites. So I see no need to duplicate that sort of information.

Of course, regular readers of this column may be quick to observe that some of my past columns on early-'50s sci-fi TV series, did indeed, provide elaborate plot synopses and even somewhat extensive cast and crew information. But, rather than being hypocritical, I actually hadn't seen such information about those TV shows published previously elsewhere, especially to the kind of depth that feature film cast, crew and plot information is freely available elsewhere.

2. What I will be doing is recounting my own experience, and how I've reacted to genre movies in theaters while growing up, as well as later on TV and on home video. If my overall regard for these films is quite a bit more favorable than that of other authors, say, Bill Warren, it's likely due to my having been five years younger than he was

throughout the '50-'62 time span his book encompasses. I was, at age six in '55, obviously more impressionable, less mature, less sophisticated, and had a less jaundiced eye than Warren did that same year, when he turned 12.

Just one example of this is in his highly negative (and a bit smug) "take" on the '59 Three Stooges space comedy, *HAVE ROCKET, WILL TRAVEL*, which I'll review some years down the road. Suffice it to say that, at one point Warren sneers: "...if you don't like the Stooges—there's no reason why you should—you won't like the movie." He continues in that condescending vein: "Even people who do like the Stooges, some of whom are actually normal, intelligent people, don't care for this film."

Assuming Warren first caught the movie in the theater in '59, he would have been all of 15 years old. My friends and I, at age ten, were at the perfect age to enjoy the comedians, while he was already obviously immune to the trio's head-bonking and eye-poking antics.

Perhaps the best "reason" we loved the Three Stooges—both in the theater and on local New York City TV station WPIX's *"THREE STOOGES FUNHOUSE"* (which showcased the hundreds of Stooges featurettes Columbia Pictures had just sold to TV)—was our opinion that they were very, very funny.

We watched those shorts on TV. We read Stooges comic books, collected their Fleer brand bubble gum cards (which, of course, Mom later threw out), and even belonged to the short-lived Stooges Fan Club. With no apologies given, Mr. Warren, I still laugh with

Trying the squeeze play.

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them today, while being an "actually normal, intelligent person!"

3. I intend to correct the large amount of errors and misinformation that's out there in various sources, such as movie running times and plot elements, which—in some cases—have perpetuated themselves from author to author and from source to source, apparently without any attempts being made by anyone to investigate and correct when necessary.

Movie running time discrepancies have often originated with the movie studios, and have taken on a life of their own ever since, for whatever reason. Perhaps a movie was cut by several minutes just before theatrical release by the filmmakers, or as required by studio heads for reason of their own, but the "official" running time before the trim is never altered in the "record books."

One example is 20th Century Fox's magnificent '59 Jules Verne-based sci-fi adventure, *JOURNEY TO THE CENTER OF THE EARTH*. Nearly every source I know of has listed the running time as being 132 minutes, since the film's premiere in mid-December that year, and on till today. However, a simple timing of the movie shows it's only 129 minutes. Interestingly, *JOURNEY*'s trailer shows several quick clips of cave scenery that isn't in the final print.

Over the years, there have been a great many other discrepancies of this nature. One instance: *CREATION OF THE HUMANOIDS* ('62, but '63 in New York) was, according to distributor Emerson Enterprises, 75 minutes. But, in reality, it runs 84 minutes. Warren's book cites the incorrect times for both *JOURNEY* and *CREATION*, as well as for many other films.

Granted, it can be a chore to dig out correct running times. Since the home video revolution began, "restored" versions of formerly incomplete movies have been released on VHS and/or DVD, when uncut prints of previously edited films are discovered in vaults, or "international" versions of the movies pop up, and so on.

Still, I've often found it strange when certain incorrect running times are cited in books that are intended to be definitive, and are repeated year after year. There are sources out there—such as Tim and Donna Lucas' *VIDEO WATCHDOG* magazine, which I've subscribed to from early on—which are almost obsessive about "getting it right." In *VW*'s case, reviewers actually clock movies to the minute and second while they're watching them.

That would obviously have been very difficult to do back before home video. In those days, one would have had to sit in a movie theater with a stopwatch (do they still exist?) A much less accurate way would have been to watch a movie on TV, halting the stopwatch for commercial breaks, then adding in the estimated total running time of scenes that had been edited out...if known, or even possible. Unfortunately, as was the case in the '50s and '60s when I was growing up, the mass, wanton butchery of all kinds of movies continues unabated on local and basic cable channels (the picture is rosier on premium movie services), even in these supposedly more enlightened (about motion pictures as an art form) times.



The point is that if I really want to know precisely how long a movie runs—to the second—all I need do is retrieve my DVD or VHS tape of it, play it on one of my two Magnavox combination DVD recorder/players and VCRs, while activating the button that displays the times throughout.

That would seem to be the obvious way to go when writing supposedly definitive reference books like Warren's. The author even claims to have watched each and every movie covered in his revised edition. Yet there they stand: the same old incorrect running times from the first edition, including all the original movie studio gaffes.

It seems to me that, while watching all those home video versions to refresh his memory for the 21ST CENTURY EDITION of *KEEP WATCHING THE SKIES!*, it would've been a simple matter to time them on the spot, which today's video equipment usually allows.

Was it mere laziness in relying on "official" running times to such a degree? In any event, I think it's unfortunate that such a "definitive" reference work as Warren's—which will likely never again be republished in revised form—often reads like a true/false quiz.

He even shows an understanding of the concept of DVD timing. In his review of *THE CREATURE WALKS AMONG US* ('56), he describes a scene, then tells readers they can access it easily on the DVD by going to the "19 minute, 42 second" point. So why couldn't he have provided accurate running times for entire films utilizing that method?

Moreover, with a number of films, Warren even cites some differences in reported running times, and lists the discrepancies. With '56's *PHANTOM FROM 10,000 LEAGUES*, for example, he notes that "sources differ" regarding the film's running time, examples being 72 minutes and 80 minutes. If he had simply timed the "official," excellent-quality version released on DVD several years ago under the MGM Midnight Movies label, he would have discovered that the movie does, indeed, run a little over 80 minutes in its original uncut version. The only 72-minute version out there that I know of is a DVD from Alpha Video.

In all, I will strive for accuracy not only with running times, but also with other details as well, as I really do want to take this important opportunity to finally set the record straight.

Several More Rules to Follow

4. While I do possess a surprisingly good overall memory concerning my moviegoing experiences back in the '50s (from say, '54 on)—and in what theater I saw each film, even what films I saw on double or triple feature "bills," time has not been kind to my memories of precisely when I saw specific films. And it bothers me that there's no really accurate method for me to track down such information that would be practical.

If only I could do so, I would fly from Duluth, MN, back to New York City, where I would (if I could!) pore through old issues of local newspapers such as the New York Daily News and New York Post on microfilm, specifically to view all the movie theater ads, especially those of the '50s. That way I could tell exactly when a particular film played in my neighborhood. What a treasure trove of nostalgia that would be!

But since that's not a realistic option, the next in line might seem promising at first glance, but really isn't: namely, going by "official" release dates give by the industry trade press (i.e., *BOXOFFICE*, *THE HOLLYWOOD REPORTER* and *THE MOTION PICTURE HERALD*), not to mention the movie studios themselves. Also, Bill Warren cites release dates revealed by Google searches for numerous titles, as well as a few dates as listed in primarily West Coast newspapers.

While many of these "official" release dates may be accurate for certain geographical areas—especially the West Coast locations—they didn't reflect reality elsewhere. I know for a fact that there were significantly different playdates (usually later) for a great many films where I lived. Bear in mind that most of my neighborhood theaters were "second run" or even "third-run," meaning they often got movies weeks or even months later than theaters in other locations, even



within New York City. I'm almost certain, for instance, that such Brooklyn, N.Y. theaters as the RKO Albee played such genre pictures as '57's **THE BLACK SCORPION** quite awhile before they reached the Bronx Cif at all; I'm not even certain that giant arachnid feature ever reached my nearby theaters at all, or else Jim and I would likely have seen it).

Another aspect of release dates

may be the perception that—aside from "big" releases than opened simultaneously across the country in large theaters—"smaller" (i.e., "unimportant") releases by "lesser" distributors seemed to start out on the West Coast and make their way slowly eastward, so that many cinemas in my area had to wait months to see them, if they arrived at all.

I know for a fact that Jim and I didn't see the well-known '57 AIP double feature of *I WAS A TEENAGE WEREWOLF* plus *INVASION OF THE SAUCER-MEN* until sometime in '58, when they suddenly opened at the (large) RKO Coliseum in upper Manhattan. There were numerous other such examples of delayed releases in my area.

A somewhat different case was that of genre movies that never arrived at all. A case in point: the first time I heard of *NIGHT OF THE BLOOD BEAST* ('58, AIP) was in issue #4 (Spring '59) of *WORLD FAMOUS CREATURES* magazine (you can buy a reprint





for the SCARY price of only \$18; see the ad in this issue for details). I excitedly combed through newspapers for months afterward, hoping to discover an ad for the film playing in my area, but, to my knowledge, it never appeared anywhere in New York City.

Summing things up, I'll try to be careful in writing about when I actually got to see specific films, and in what theater (for my own memory's sake,

and whatever historical value that may have), utilizing a variety of sources. I wish I could be more exact in many cases but, alas, that just isn't possible so many years after the fact.

5. Adding to the frequent release date confusion is the fact that theaters near us in the mid-to-late '50s played re-release titles mixed in with their slates of new or second-run movies. The Ogden Theater, about a half-mile walk from our apartment house was particularly known for this practice to the point where Jim and I often couldn't guess what was what, or when a particular movie had been made.

This was a time when we might be seeing a double feature of *THIS ISLAND EARTH* plus *REVENGE OF THE CREATURE* on first or second run one week, then an enjoyable triple-feature Halloween bill of *FRANKENSTEIN* ('31), *DRACULA* ('31), and the Bowery Boys' '43 *GHOSTS ON THE LOOSE*, all reissued, the next (note: my Mom had to strongly consider whether Jim and I were "old enough" to withstand *FRANKENSTEIN* and *DRACULA*, a bit odd that she had no reservations about the terrifying *WAR OF THE WORLDS* a year or two earlier!).

Around that time, in fact, a distribution company called Realart nabbed the rights to reissue to theaters the bulk of Universal Pictures' horror classics such as *BRIDE OF FRANKENSTEIN* and *GHOST OF FRANKENSTEIN*, among others, which Jim and I went to see. That got confusing in short order when we'd see a Universal *FRANKENSTEIN* flick one week, and Hammer's *CURSE OF FRANKENSTEIN* shortly after. We had no way to explain the different approaches taken by the two studios, even to the point of why one was in color and looked new, why the Universal version was in black and white and looked very old, and, of course, why the monster makeup varied so dramatically!

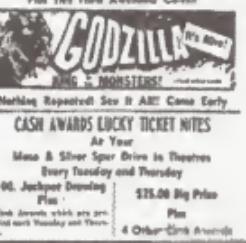
In between, Jim and I would be spending five or six hours at the theater in one day (to the torment of our parents), viewing such mixed-genre, part-reissue triple bills as *FORT APACHE* ('48), *CHIEF CRAZY HORSE* ('55) and *THE THING FROM ANOTHER WORLD* ('51), complete with cartoons, travel features, and, naturally, exciting trailers.

As time went on from the mid-to-late '50s, genre films began to be paired together in wide release patterns. Once again, however, what movie played with which other film was by no means universal.

For example—and this is no fault of Bill Warren's—he claims that the standard co-feature of *INVASION OF THE BODY SNATCHERS* ('56) was the same year's *INDESTRUCTIBLE MAN*. Yet Jim and I saw *INVASION* playing with *WORLD WITHOUT END* (at the nearby Crest Theater), while

STARTING TONIGHT THRU SATURDAY Silver Spur Drive In Theatre

WE DARE YOU TO SEE THEM BOTH TOGETHER... But If You Can't See And See It All From Beginning To End... On The Way Out You Will Receive A FREE PARK BOOK ANTHROPE For This Feature... The Management



I couldn't find an image for Dennis FRANKENSTEIN, DRACULA and GHOSTS ON THE LOOSE triple feature but how about this one with GODZILLA KING OF THE MONSTERS as the third feature! -D.J.D.

up on TV in droves around '55 or '56. These played so often on TV in the mid-'50s in any case, that they were just as important a part of my relatively early childhood—Jim's, too—as those we'd actually seen in theaters, so I'd be remiss in not including them as part of the "total experience."

It seemed like, all of a sudden, movie studios such as Lipper, Astor and United Artists unloaded their early-'50s genre output to such movie-hungry New York independent TV stations as WNEW-TV Ch. 5, WPIX-TV Ch. 11, and WOR-TV Ch. 9. These movies included *ROCKETSHIP X-M*; *LOST CONTINENT*; *MAN FROM PLANET X*; *UNKNOWN WORLD*; *PROJECT MOON BASE*; *RED PLANET MARS*; and *CAT-WOMEN OF THE MOON*, one of Jim's particular favorites at that time. I look forward to getting to these and others in due course.

INDESTRUCTIBLE MAN we saw paired with **THE ATOMIC MAN** at the Ogden, possibly with a third genre film **THE ATOMIC MONSTER**. Realart's reissue title for the '40s thriller **MAN-MADE MONSTER**.

One more example of different co-features: Warren states that Bert L. Gordon's *EARTH VS. THE SPIDER* ('58, AIP), which Jim, I, and my best friend Glenn Riddell saw as *THE SPIDER* at the RKO Earl by Yankee Stadium, played with either *THE BRAIN EATERS* or *SCREAMING SKULL*, both released by AIP in '58. But we saw it playing with *TERROR FROM THE YEAR 5000* (once again, a '58 AIP sci-fi).

So, in all, our experiences in movie theaters were often very different than those of moviegoers (and book authors) in other locations.

6. The format I intend to follow for each year is this: first, I'll discuss any memories I may still have of childhood viewings in theaters, starting out with '55 movies in this and the next few columns. Next up, I'll be giving my present-day "take" on each film based on DVD (and some TV) viewings to see what I think about them nowadays. After that, I'll opine on those films I never saw at all as a child, from an adult perspective.

In the sole instance of '55, I'll be adding in another section: movies from '50-'55 which I never saw in theaters, but which turned

7. A final word on Bill Warren and **KEEP WATCHING THE SKIES!**, both the original '80, two-book set, and the one-volume, massive **21ST CENTURY EDITION**.

Considering all of the time-consuming, intensive research he has done; his in-depth, comprehensive, scholarly approach to the many movies he covers; the very real contribution he has made to cinema analysis, and the fact that no other author is ever likely to tackle a book on sci-fi movies with the scope and sheer size of Warren's work, ensures that he deserves much praise and appreciation and even applause from what he had done for the world of movie criticism and analyses.

But, that being said and duly acknowledged, I wish Warren had confined his approach to research, reviews and background information, rather than getting bogged down in arrogance as an apparently self-appointed critic of other books on movies or, even worse, derogatory remarks about their authors.

To be sure, some authors and their books seem to please him.

But then there are cases such as his review (yes, amazingly, a review!) of a book called **THE THREE STOOGES SCRAPBOOK**, in which Warren says: (it) "has excellent research on the Stooges" but "serious errors elsewhere." In the '80s edition of his book(s), Warren referred to movie book author Jeff Rovin (whose books I have enjoyed, by the way) as "the depressing Jeff Rovin." In his section on the movie **WHEN WORLDS COLLIDE**, Warren describes author Gail Morgan Hickman's book **THE FILMS OF GEORGE PAL** as "useful but not incisive." And so on. And on. I frankly have never read any other book on movies that took potshots at other authors and books; perhaps Warren felt his own book couldn't stand on its own merits without putting others down.

Perhaps even more tellingly, unless it was meant as a joke, Warren, in his First edition, invited reader comments... but not if they disagreed with any of his opinions on any specific movie!

Since—apparently unlike Warren—I don't believe anyone is infallible—I very much welcome any and all comments, praise, and criticism from **SCARY MONSTERS** readers about anything I write about in this column. Hope to see your letter soon!

Now it's finally time to begin our stroll down "Monster Memory Lane" to an "innocent" year—'55—when I advanced from kindergarten (Mrs. Flynn and Mrs. Fletcher) to First Grade (Mrs. Adams) at P.S. (Public School) 73 in the Bronx after turning age six that February.

The Gill Man and the Mutant

Jim and I were latecomers to the **CREATURE FROM THE BLACK LAGOON** craze that began in '54 with the first film in that trilogy hitting theaters. We weren't even aware of the "Creature's" debut until we caught up with a reissue showing at the Ogden Theater in '56 or later.

In the meantime, we saw the second entry, **REVENGE OF THE CREATURE**, when it played at the Crest Theater in our neighborhood in, I believe, the summer of '55. Following that, we saw the concluding chapter, **THE CREATURE WALKS AMONG US**, sometime in '56. Naturally, seeing the first chapter last made for some confusing continuity problems! We were, I think, puzzled about it all until a classmate—who had seen all three films in the proper sequence—filled us in about the exact chronology. Oddly enough, although I'm in the minority, to this day I consider **REVENGE** to be at least the equal of its predecessor, perhaps because we came to it first.

In any case, one afternoon during what I believe was during our summer vacation from school in '55—it may have been on a Monday, when Dad often worked overtime into the evening—Mom took Jim and me on a modest 1/3-mile walk to the small, second-run Crest Theater to see what turned out to be a very special double feature from Universal-International: **REVENGE OF THE CREATURE** (81 minutes, 37 seconds) plus **THIS ISLAND EARTH** (85 minutes, 51 seconds). As a "beginner" reader, I thought **THIS ISLAND EARTH** was actually spelled "This Silent Earth," as the pronunciation was

**WEIRD MONSTER ESCAPES!
TERROR SEIZES CITY!**



**THE SUPREME EXCITEMENT
OF OUR TIME!**



similar.

But, before we even entered the theater, I'm sure Mom had to almost yank Jim and me away from excitedly inspecting the incredible movie posters (likely one-sheets, three-sheets, 22 x 28s, inserts and 8 x 10 still photos) adorning the outside of the Crest. And what wasn't worth being excited about that day?

On the one hand, posters for **REVENGE OF THE CREATURE** showed a greenish, fish-like monster with yellow eyes and a red, frog-like mouth manacled in chains, carrying a beautiful woman (who only barely resembled Lori Nelson, the movie's female lead).

Even better were the posters for **THIS ISLAND EARTH**, obviously to me, even then, a "space movie" adventure. The reddish-hued one-sheet poster was jam-packed with mind-blowing images of exploding buildings; a triangular spaceship along with a large saucer-shaped craft; an image of our Earth and moon (or Meteluna?); lead actors Rex Reason, Faith Domergue and—in the background—Jeff Morrow. Best of all were the two images of a creature with a huge exposed brain,



THIS ISLAND EARTH



THE
INSTITUTION
OF
THE
BIBLE

SOFT MORNING
FAITH DOMINIQUE
NICK READING
WITH LANCE BURKE
BOSTON, MASSACHUSETTS

4. 1998, p. 818

A small, circular decorative element featuring a stylized flower or leaf motif, possibly a logo or emblem.

one of which was struggling with Miss Domergue.

How can that have not been a wonderful and very memorable afternoon at the movies, with all of that going on? We finally rushed inside and took our seats in the Crest's small balcony.

REVENGE came on first, and Jim took an immediate fancy to the "Gill Man." We were both in a state of nearly nonstop awe (truth be told, I think our genre-loving Mom was, too!), and discussed the monster with friends and each other for a long while afterward. It's only too bad that the "Gill Man" Feature wasn't in 3-D, as it had been in first-run theaters. It was also slightly disappointing that REVENGE was only in black and white, unlike its co-feature, which was in eye-popping Technicolor.

If *REVENGE* was a very "tasty" appetizer—we'd never seen a film about a "fish man" up until then—**THIS ISLAND EARTH** definitely proved to be the "main course." Showing after *REVENGE* it was the pièce de résistance.

I can't say in retrospect that, as a six-year-old, I fully (or even mostly) understood either movie, although the "Gill Man" feature had a simple-to-follow, basic monster-on-the-loose storyline. In the case of *THIS ISLAND EARTH*, for me it was one big dizzy blur of green rays zeroing in on airplanes; interiors, a strange, pilotless plane; weird aliens with high foreheads topped by white hair, the space voyages between Earth and Metaluna, including the odd conversion tube sequences; the savage Zabgon attacks on Exeter's planet (and the latter's ultimate total destruction), plus three attacks by frightening "Mutant" creatures, that had me entranced and agape. Such images, color and sound effects I certainly hadn't experienced since our whole family saw *WAR OF THE WORLDS* plus *WHEN WORLDS COLLIDE* at the Zenith Theatre in '54.

To a little kid like me, the entire double feature expanded my imagination to its very limit. To use the apropos title of a famous Dr. Seuss children's book: "Oh, the things You'll See!" And I sure did!

My Present-Day "Take"

Young children—including those of age six as I was when the three of us saw **THIS ISLAND EARTH** plus **REVENGE OF THE CREATURE**, make many memories which, unfortunately, often become fuzzy or even vanish completely within a matter of only a few years. After all, by the age of 12, for example, I had seen those films in the theater literally half a lifetime ago.

And, unlike today, when new movies reach home video within only several months of their theatrical run—and in usually less than a year reach premium TV movie channels—the situation was far different back in the '50s all the way through the '70s. Then, movies would run their course in theaters, then virtually disappear into vaults for many years....this being before the age of home video that began in the late '70s and greatly expanded in the '80s.

By '60 or so, I had virtually forgotten most of this double feature, with the exception of isolated impressions of several scan scenes.

Then came a new phenomenon that helped jog my memories of not only these but many other genre films I'd seen in the '50s: the advent of the Age of Monster Magazines that began in early '58 with the appearance of Forrest J Ackerman's **FAMOUS MONSTERS OF FILMLAND**. No. 1 on newstand nationally (actually, I missed the premiere issue—I didn't know of it till issue No. 2—my very first monster magazine purchase being **WORLD FAMOUS CREATURES**, No. 1...sorry, Forn!).

I had never dreamed I would own a magazine with lots of photos of my favorite monsters, plus many (from old classics) that I'd never seen before.

In the first issue of WORLD FAMOUS CREATURES was a three-page spread (starting on page 14) entitled "MELON HEADED MONSTER." The subject? The Mutant" from THIS ISLAND EARTH. On page 26 (SEE the entire page on the very next scary page), the monster is shown going Exeter with its princess. Having not seen the movie in three years at that time, it was equal to an "eternity" for me, and a very welcome reminder of that day in the Crest Theater in '55.

Over subsequent years, stills from **THIS ISLAND EARTH** were the "stars" of spreads in other monster magazines, including a 4-plus-page article in the second issue of Ron Haydock's **FANTASTIC MONSTERS OF THE FILMS** magazine, complete with tinted photos. Assorted stills from all three "Gill Man" movies also appeared frequently as well.



Dennis Mitchell's first monster magazine purchase was **WORLD FAMOUS CREATURES** No. 1.



These science fiction creatures (who are really out of this world) were dreamed up by an unhappy earthling

ONE of Hollywood's most fantastic and costly creature creations was the melon-headed monster from Metaluna. The half-human, half insect monsters appeared in the film *THIS ISLAND EARTH*.

And what an appearance they made . . . all eight feet high with a head eight times normal size. Add to this ugly beginning a bulging brain that is completely exposed for all to see, monstrous-type eyes, a half-dozen mouths lined up one on top of the other, and a set of arms (with all the muscles showing) that end in a pair of wicked clawlike pincers.

But the most frightening thing about the mutants from Metaluna was the price: a cool \$25,000 apiece. Pretty expensive for a one-shot scarecrow huh? Well worry not! The profits more than made up for the expenses incurred by the studio. Besides, out-of-space monsters are non-taxable!

Don't think for a moment that this top-notch terror is the most fantastic creature that will come out of the film capital of the world. No sir! Hollywood has a special section (section eight) in every studio. All the writers there are given three meals a day and instructions to dream up some thing bigger, better and more monstrous than ever before. Will they do it? Well they've managed so far. But now it seems they're reaching for more space to do their thinking in . . . outer space.

From outer space (and any other place) will come these cuties: THE FLAME BARRIER monster, a TEEN-AGE WITCH, and GRAVE ROBBERS FROM OUTER SPACE. So don't miss the fun. Grab your space helmet and head for your nearest outdoor theatre for a good horror show. ●

Our hero has had it as a mighty melon-headed mutant from the planet Metaluna grabs him.

Page 26 reprint from our Limited Edition 50th Anniversary reprint of WORLD FAMOUS CREATURES No. 1. Purchase a copy today!



THEMES FROM HORROR MOVIES

DICK JACOBS AND HIS ORCHESTRA



Helping, too, was the issuance of a long-playing record (yikes!) album called "THEMES FROM HORROR MOVIES," sold in the pages of FAMOUS MONSTERS via The Captain Company (where I got mine from; I think it was a birthday or Christmas gift to me and/or Jim).

The album focused on opening title music from Universal horror and sci-fi films, both from before and after '50. On the good side, it was surely a pleasure to listen to so much genre movie music, all in one place, too; the album included themes from **THIS ISLAND EARTH** and the **BLACK LAGOON** films we had long forgotten. On the down side: the music was reorchestrated, not the actual soundtrack recordings; also, sound effects (not in the originals) were added, as were very comy, horror host-type introductions. I still own the record, but it's very scratched up by now, I imagine a pristine copy is worth a lot these days.

Still, the album served as another welcome bridge to our increasingly distant past as the '50s ended, and the early years of the '60s began to pass.

Then, by the mid-'60's came two major occurrences. First, Universal (along with numerous other movie studios including AIP, Allied Artists, Columbia Pictures, and many more) began selling their pre-'62 film libraries to local TV stations across the country. In New York City, that meant a flood of genre films would now air on such well-known movie showcases as **THE LATE SHOW**; **THE LATE LATE SHOW** and **THE EARLY SHOW**; all WCBS-TV Ch. 2; **CHILLER THEATER** (WPIX-TV Ch. 11); **SUPERNATURAL THEATER** (WOR-TV Ch. 9); and **THE BIG SHOW** (WABC-TV Ch. 7).

In most cases, films shown after 11 P.M. were seen uncut because there wasn't a need to end at a precise minute. But those airing earlier were, as a rule, cut down to some 70 minutes (from whatever length the film may have been originally) due to rigid, usually 90-minute time slots allowed by the TV stations. In all cases, there were numerous commercial interruptions, although today, there are considerably more commercials and less program on local stations as well as on basic cable networks (except for Turner Classic Movies).

Whenever THIS ISLAND EARTH was shown in an early, 90-minute slot on Ch. 2, it had to be cut by about 16 minutes, while REVENGE was edited by 11 or 12 minutes. And on and on.

I suppose I should have been grateful for such small "favors" as even seeing these films again in any form, and on TV. But when films were

shown full-length late at night, I was usually out of luck. Our parents slept on couches in the living room due to the tiny size of our three-room apartment. Thus, the TV was off limits to Jim and me past 10 P.M. Because our parents were early-to-bed, early-to-rise people, THE LATE SHOW (and other sleepy-eye movie slots) were barred at our house.

Quite fortunately, Universal also re-released a number of its '50s genre movies to theaters in '64 on a limited basis. These included THE MOLE PEOPLE ('56); THE DEADLY MANTIS ('57); THE LAND UNKNOWN ('57); THE INCREDIBLE SHRINKING MAN (also '57), and... THIS ISLAND EARTH.

Before I was able to view **THIS ISLAND EARTH** on TV, a school friend named Donald Epifano, who lived in the Bensonhurst section of Brooklyn, N.Y., knew of my passion for genre films, so, in the spring of '64, invited me to see a Saturday matinee showing of **THIS ISLAND EARTH** plus **THE 4-D MAN**, a sci-fi film from '59 which either Jim nor I had yet seen, at the Highway Theater in his neighborhood. Even if Donald pronounced "Earth" as "Oit," in typical Brooklynese fashion. Needless to say, Jim and I both jumped at the bait, and made a long (90 minutes or so) pilgrimage out to the Highway, via subway.

What an afternoon that was! Jim and I were very impressed with THE 4-D MAN (I eventually caught it in a movie theater again, but under the reissue title of MASTER OF TERROR), and I'll review it when I get to '59 movies.

But, while watching **THIS ISLAND EARTH** after nine long years, I literally couldn't believe what I was witnessing on the screen, especially the last third or so beginning with the departure from Earth to Metelluna. I was utterly astounded by the special effects, the photography, the music...the green and crimson rays, the bombardment of Metaluna, the space voyages, the story and characters...if ever the word "awesome" should apply to any sci-fi

movie, I thought, this should be the one. And, of course, that "Mutant!" The movie immediately zoomed from an obscure childhood memory to a place on my list of top-ten favorite sci-fi, horror and fantasy films, where it remains to this day.

I have watched both **THIS ISLAND EARTH** and **REVENGE OF THE CREATURE** on TV and then on home video for decades ever since. So often, in fact, that while watching **THIS ISLAND EARTH** again specifically for this column, I noticed a small detail I never had before. On board the spaceship en route to Metalmia, it's a female alien (Charlotte Lander) who works the converter tubes that alter the bodies of Rex Reason and Faith Domergue so they can survive the pressure changes between Earth and Metalmia!

One note regarding special effects: outer space looks remarkably three-dimensional in most scenes. However, Earth seen from space has absolutely no clouds to be seen! In, fact, it may have been the

Out of primordial depths to destroy the world!



model of Earth used as part of the Universal-International logo.

One Heckuva Big Octopus

You can definitely count me as being among the most avid and devoted long-time fans of stop-motion effects animator Ray Harryhausen. That was the case, too, before I even knew who he was, and what he did precisely.

While I never got to see his first two feature-length films (**MIGHTY JOE YOUNG**, '49, and **BEAST FROM 20,000 FATHOMS**, '53) in theaters, I began my love affair with Ray's incredible animation when Jim and I saw a double feature of **IT CAME FROM BENEATH THE SEA** (79 minutes, 1 second, not 78 minutes per Warren or 80 minutes as reported in other sources) plus the non-Harryhausen **CREATURE WITH THE ATOM BRAIN** (69 minutes, six seconds, which I'll review next issue) in the fall of '55. (For once, I'm not sure which theater we saw them in; it might've been the Loew's 167th St.)

We went partly on the advice of our older cousin Walter, who was rarely allowed to see monster movies (Aunt Doris and Uncle George didn't approve of them overall, I was later informed).

While watching **IT CAME FROM BENEATH THE SEA**, Jim and I both realized that the special effects were special indeed, unlike those in some other genre films.

I was just beginning to learn about the existence of octopi, their comparatively small size, their shyness, intelligence, and very long "arms"....I doubt I knew the word "tentacles" yet. New York City wasn't really a place to see live octopi, anyway.

What made an immediate impression on me in '55 were those impossibly long "arms" belonging to the titanic radioactive octopus, thrusting upwards—and upwards—in several scenes, including alongside the Golden Gate Bridge. I was again impressed, and similarly puzzled by the yucky-looking suckers, with which I was also unfamiliar. And those same long "arms" rising out of San Francisco Bay, "exploring" the "Ferry Terminal," and nonchalantly squashing hapless, fleeing victims on Market Street before being driven back into the water.

My Tentacle "Take" Today

IT CAME FROM BENEATH THE SEA seemed like a totally new experience for me when Columbia Pictures first sold it to WCBS-TV Ch. 2 in New York as part of a genre package that also included the next two black and white Harryhausen films (**EARTH VS. THE FLYING SAUCERS**, '56, and **20 MILLION MILES TO EARTH**, '57).

By the time I caught a showing on **THE EARLY SHOW** around '63 or '64, I knew who Ray was. My "baptism" into his genre movie world came via a series of endearing articles by his long-time friend Ferry Ackerman in FM, beginning in the Nov. '62 issue. The cover blurb for the first "chapter" read: "Read About the Man Who Saw King Kong 90 times!" while the article itself was titled "**SON OF KONG**." Seeing all the fanciful photos from Ray's films gave me a big-time "epiphany": So that's why Jim and I loved his films so much when we were growing up....the strong sense of wonder, exotic creatures (we were particularly fond of the "Ymir"), creative storylines, and very realistic visual effects. Many of Ray's ardent fans have told him, personally, that his films "made their childhood." I can only agree.

From **IT CAME FROM BENEATH THE SEA** onward, I followed Harryhausen's career closely, and, tracking his new projects, managed to see each new release in theaters (with one exception) right through Ray's "retirement" film, **CLASH OF THE TITANS** ('81).



That one exception was one of my favorites: **MYSTERIOUS ISLAND** ('61). For some reason, it eluded me when it was released (Was I ill? Away from home? Flat broke?). Happily, I eventually saw a 16mm print on "Family night" in my local church, and have seen the Jules Verne-based flick many times on TV and countless times on home video since.

Similarly, I've seen "IT" multiple times on TV, VHS and DVD.

My modern day opinion? At the risk of alienating Ray's legions of fans (of which I'm certainly one), I now consider IT to be what I'll call "lesser Harryhausen." Indeed, I would classify several of his later films as such: THE THREE WORLDS OF GULLIVER ('60); THE VALLEY OF GWANGI ('69, sorry fans); SINBAD AND THE EYE OF THE TIGER ('77, which Leonard Maltin called "dreary," with "disappointing" effects, rating it 1½ stars), and Ray's "swan song," CLASH OF THE TITANS. Add to this Ray's brief dinosaur sequence in THE ANIMAL WORLD ('56), which he animated under the supervision of "KONG" master Willis O'Brien.

IT CAME FROM BENEATH THE SEA like the aforementioned films, definitely, has its moments and entire sequences (the sinking of a ship at sea, and the attacks on San Francisco), but not to the extent of other Harryhausen films I could easily name.

I found the opening pursuit of the atomic sub to be suspenseful, even though the giant octopus was only shown as a dark shape.

I've also enjoyed—for some reason—genre films that begin with either a spoken intro, or a written "crawl."



FOR CENTURIES THE MIND OF MAN HAS LEARNED COMPARATIVELY LITTLE OF THE MYSTERIES IN THE HEAVENS ABOVE OR IN THE SEAS BELOW.



scenes are chaotic and extended, while the characters are largely colorless.

I'd also say that—once the tentacles retreat back into the water, the final underwater scenes leading up to the creature's demise are low-octane and a bit boring, with heavy-handed music. The explosion of the beast is seen mostly above water, obviously stock footage taken well at sea, not in San Francisco Bay adjacent to the city.

Still, lesser Harryhausen is better than no Harryhausen, and I'm still glad he and producer Charles H. Schneer made this film, even though their



next two black and white teamings (as noted earlier, **EARTH VS. THE FLYING SAUCERS** and **20 MILLION MILES TO EARTH**) were more adventurous and had plentiful stop-motion scenes compared to **IT CAME FROM BEHIND THE SEA**. That's probably due to ever-larger budgets granted to the pair by Columbia Pictures, following each film's growing success over the prior entry's. Hence the well-known fact that the octopus model in **IT** only had six tentacles, which isn't even noticeable on the screen.

One modern-day gripe: in '07, Columbia released a two-disc DVD set of **IT CAME FROM BEHIND THE SEA** including not only the original black and white version, but

also a new edition that was colorized by Ray himself (the same thing was done with Harryhausen's next two black and white films, **PLANET OF THE APES** and **THE WARLORDS**, previously). I don't know what possessed Ray to do this (perhaps because Columbia couldn't afford color originally), but, as a cinema purist who was opposed to the whole colorization concept from Day One—back in the '80s or '90s—I'm appalled, and certainly don't think colorization adds anything positive to the original versions.

Anyone remember media mogul Ted Turner saying—after buying up a huge library of old black and white films in order to have them colorized by computer—saying: "They're my movies, and I'll do what I want with them"?? I thought that failed fad ended long ago, but I guess not. Et tu, Ray?



mogul Ted Turner saying—after buying up a huge library of old black and white films in order to have them colorized by computer—saying: "They're my movies, and I'll do what I want with them"?? I thought that failed fad ended long ago, but I guess not. Et tu, Ray?



SCARY 89! 22nd ANNIVERSARY ISSUE!



And finally, I'd like to get the record straight regarding yet another error in Bill Warren's book. Concerning the Golden Gate Bridge sequence, he claims: "Our heroes set bombs at the entrance to the harbor, which have the effect of driving the monster up onto the pilings of the Golden Gate Bridge. At great personal risk, Matthews (Kenneth Tobey) and Carter (Donald Curtis) go out onto the bridge to switch on electricity, which drives the beast back into the water, though it has severed the span."

Uh, not exactly. After the octopus manages to enter the harbor, navy man Lt. Chuck Griffiths, in a small booth, is ordered to pull an electrical switch that unintentionally shocks the beast out of the water, and it begins to raise itself up onto the span. Griffiths flees, and Carter then drives out onto the bridge to switch off the current and hopefully dislodge the creature. But it's too late: the beast starts to pull down the bridge with Carter on it. So Matthews heroically drives out onto the crumbling bridge and rescues Carter, returning to solid ground just before "IT" pulls the span down.

More Coming on '55 Films

Opening up in my next few columns will be my views on the remainder of '55 genre films I saw in theaters, and then, as already indicated, those I only saw on TV or later on home video in my adult life.

Then, as noted earlier, I'll pause for a bit to cover films (of which there were many) released to TV seemingly all at once in the mid-'50s. I missed seeing those in theaters because they originally played there between '50 and about '54, and I was too young at that time.

In the next issue, watch for:
Installment #9: Nova, Mars, and a Beast from the Stars...

THE PIRATES OF MARS

For Ray Harryhausen, 1920-2013

CHAPTER 1. DISCOVERY AND CAPTURE

by Bob Stalter

The sand whispered softly beneath their booted feet as Captain Bounty Morgan and Thorn, her first mate, walked along the sun-drenched beach. The muted sounds were occasionally interrupted by a sharp, moist crunch as Bounty took a bite out of the apple skewered on the steel hook that replaced her lost left hand. In the distance, the excited cries of her crew and gunshots drifted out from the jungle as the men hunted wild game on the island.

"Have you decided on our next port of call?" Thorn asked.

Bounty smiled. "Anxious to spend the money we just made?"

"That was an odd bit of business. We don't usually run guns or get involved with political problems."

"Not much different than when we ran supplies to America when they rebelled against the crown," Bounty said with a shrug. Brushing a stray strand of hair from her face she looked out to her ship, the *Naughty Lass*, anchored offshore. "Prince Nubora didn't like the idea of his kingdom being colonized or annexed by a foreign monarchy and I sympathized with his cause. If we go where we're not wanted and take something by force, it's called piracy; when governments do it, it's called imperialism. The only difference between them and us is we're not pretentious about what we do."

Sudden shouts brought the conversation to a halt as one of the crew, a man named Steele, came rushing towards them from out of the brush. "We're rich!" he exclaimed breathlessly without breaking stride. "It's a bloody fortune!"

"Buried treasure?" Thorn speculated.

Bounty was skeptical. "It wasn't buried well if they found it while bunting. There's rarely room for both meat *and* money in the same thought with this lot."

By now Steele was at their side, and it was hard to tell if his panting came from exertion or excitement. "You've got to see it, Captain," he managed to gasp. "It's huge."

"What is it?" Thorn asked.

Steele had recovered enough from caution to overcome his enthusiasm. Looking about to be sure no one could overhear, he whispered, "Gold. It must weigh a bloody ton."

Bounty and Thorn exchanged a glance as the first mate said, "Big and gold...sounds like some sort of pagan idol."

"I don't know what it is, Mr. Thorn," Steele replied. "It's like nothing you've ever seen, but it's at least twice as tall as any man."

"Let's have a look," Bounty said, clinging what remained of her half-eaten apple from her hook with a quick flick of the wrist. "Mr. Steele, lead on."

The crewman guided them back into the jungle, following along the path he and his mates had earlier cut through the dense undergrowth with their swords. On either side they were flanked by endless columns of ancient trees that had grown to immense size over the ages, the branches, leaves and vines of which were so entwined together that it was like walking through a cavern. Deep shadows were pierced by isolated shafts of sunlight struggling to stream down through the canopy of foliage. The atmosphere here was heavy with humidity, and Bounty felt her raven hair cling in serpentine locks to her forehead as beads of perspiration formed on her sun-bronzed face.

"We're almost there," Steele finally said, pointing to a faint glow up ahead where the trees thinned, allowing the sky to be seen once again.

As they came into the clearing they saw two of the crew, Jenkins and

Valdara, at the stone base of a golden figure that towered over them, its gilded skin glistening in the sunlight. The idol had been fashioned in the shape of a giant ant, yet it was the pose of the subject that made the sculpture even more unusual. The enormous insect stood on its two hind legs like a man, its head tilted up as if contemplating the heavens, while the creature's remaining four limbs were used as arms and ended in crab-like pincers for hands. The upper left arm was raised and its claw gripped a staff upon which the figure seemed to lean, as if holding itself erect, while the upper right arm was in a defensive position and wielded a long curved sword. The lower right arm held a human skull carved from ivory, while the lower left arm was extended as if offering an orb cut from crimson crystal in supplication.

Another crewman, Andres, joined them as they studied the statue. "That's one bloody big bug," the newcomer mumbled, his eyes never leaving the idol as he came up behind the first mate.

"Whatever it is, it's been here for quite a while," Thorn observed, examining the marble base. "The pedestal's settled deep in the dirt."

"Notice anything else?" Bounty asked.

Thorn grew grim. "The thing's too clean. By now it should be covered with vines and vegetation."

Bounty gave a slight tug on the black leather patch beneath her left brow. "I'd bet my good eye this isn't such a deserted island after all." Turning to Andrews, she ordered, "Round up the rest of the crew and let's get back to the ship."

"Don't you want to meet the natives?" Thorn asked innocently as Andrews set out to find the others, his mouth curving ever so slightly into a smile.

"And end up being tied to some anthill as a sacrifice to their golden god? No, thank you. We've already made enough noise to attract their attention if they're anywhere near here." Bounty turned and started to walk away, then hesitated as her eye narrowed. Slowly looking back at the idol, she studied how the sun shone through the crimson sphere. "Sink me if that's not a ruby!"

"It can't be," Thorn said, shaking his head. "It's bigger than a cannon ball."

"We could at least give it a glance while we're waiting for the rest of the men to arrive. Besides, what's a trip without souvenirs?" Bounty gave Thorn a wink.

Thorn sighed as Bounty approached the pedestal, knowing better than to debate the matter even as he spoke. "What are the odds of simply being handed a giant gemstone out in the middle of nowhere? Here you go, please accept this small token of our appreciation, and thank you for stopping by." It's too good to be true."

"It may or may not be the biggest ruby in the world, but that doesn't mean we can't sell it as one. I know a gullible sultan or two."

"Remember the last time you started a bidding war between two monarchs?" Thorn asked.

"I rescued you before they started snipping things off," Bounty reminded him.

Valdara leaned on the harpoon he carried to spear game, his eyes glittering as he gazed at the golden god. "Instead of just the ruby, maybe we take the whole statue?"

Bounty glanced over her shoulder at him and said, "I like the economics, but there's a problem with the logistics. We don't have a longboat big enough to carry a 12 foot idol away with us."

"If we knew for sure there weren't natives nearby, we could drop some of these trees, build a raft, and then float it out to the ship," Steele suggested.

Playfully twirling a lock of her hair with her hook, Bounty looked at Thorn, raising a questioning eyebrow as she asked in mock reproach, "Now why didn't you think of that?"

"I've more experiences with bammacles than ants, be they black, red, or gold."

"We'll have to put the experience to use when we get back aboard ship; the hall could use a good scraping."

Bucking several yards away from the statue, Bounty tried to determine the distance up to the idol's lower limbs and the odds of jumping high enough to catch hold of one of them to then pull herself up for a better look at the red stone. Deciding she could leap upon the base and then spring up to grab the lowest arm, Bounty bolted forward to do just that. She was halfway to the marble pedestal when a spear embedded itself into the ground before her, bringing the pirate to a sudden stop. Thrown-off-balance by her own momentum, she grabbed at the spear to steady herself, swearing beneath her breath.

"Halt! *Verrichten u spreken Nederlands?*" a commanding voice cried from one edge of the clearing. Bounty and her men turned to the source of the sound and found themselves confronted by a small band of warrior women. It was impossible to tell which was more shocking about their appearance; their sparse garb designed to allow for greater freedom of movement, or the pale turquoise tint of their skin. At the head of the group stood a tall woman, her hands resting on her hips, and Bounty was sure that it was she who had called out to them.

"They're all green," Valdera's voice was filled with disbelief.

"They're all ladies," Steele said, their immodest clothing leaving him momentarily colorblind.

"That remains to be seen," Bounty murmured.

Thorn flashed a warm smile to the women, and then quietly asked Bounty, "Notice their neckwear?"

Bounty nodded. Each of them wore copper-colored collars around their necks, into which were embedded what appeared to be emeralds. "Don't think I haven't considered adding a few of those to the ship's manifest," she whispered.

The eyes of the tall woman, obviously the leader of the group, narrowed into sharp slits as she glared at Bounty, waiting for a response. Perhaps she had not been understood. "Habla Espanol?" Still getting no reply from the surprised pirate, she tried yet another language. "Parlez-vous Francais?"

"Yes," Bounty said with a slight nod, "I speak French." Recovering her wits, she silently cursed herself for having answered in her native tongue and replied again. "Out, je parle Francais."

There was a hint of amusement in the strange woman's voice. "I speak English as well, if that will be more convenient. My name is Alyta."

"I'm Morgan, captain of the ship just beyond the shoals. We didn't realize the island was inhabited," Bounty replied, gradually becoming aware of more warriors starting to appear among the trees around the rim of the clearing. So far, there was no sign of any men among them. "My crew and I didn't mean to trespass; we just came here to hunt for food."

Alyta smiled, but there was no humor in her eyes. "As did we."

Bounty tried to appear casual, in spite of the increased number of the newcomers. "Well there's a spot of luck. Where's the best place to find fresh game?"

"I believe we have just come across a new source," Alyta replied. With a circular movement of her hand over her head, she signaled her warriors to close in on Bounty and her crew.

Surrounded and outnumbered, Bounty knew a fight would only get them slaughtered on the spot. With a slight gesture, she motioned for her men to offer no resistance as they were relieved of their weapons. As one of the warriors took their swords and a second took charge of Valdera's harpoon, a third caught hold of Bounty's hook. "It doesn't come off!" Bounty lied, wrenching herself free in hopes of using it as a makeshift weapon at the earliest opportunity. The warrior looked questioningly at Alyta who, with the briefest of nods, indicated the hook could remain attached to its owner. Lowering her head in obedience, the warrior cast a resentful look at Bounty before rejoining

her comrades.

"Keep your mouths closed and your eyes and ears open," Bounty cautioned with a whisper. "There'll be an opportunity for flight of flight before their little flesh feast begins."

Thorn nodded in agreement. "Hopefully they don't know about the rest of our crew and think we five are all there are."

"Hopefully the others show up soon," Bounty said in tones so low that Thorn could barely hear her.

Satisfied their "guests" were secured once their wrists had been bound before them with leather cords by her warriors, Alyta approached Bounty. There was a mixture of curiosity and admiration in her eyes as she looked the pirate over. "You said you were the captain," Alyta began, gently reaching out to touch Bounty's eye patch. "I have never seen such an adornment before. Is it a symbol of your authority?"

Bounty knocked her hand away. "Don't play with your food!"

"I always thought we'd end up dangling at the end of a rope," Thorn said, quickly stepping to Bounty's side in case of trouble. "I never counted on being in the belly of a cannibal."

"Cannibals?" Alyta glared at him, wrinkling her nose in disgust. "We do not eat flesh; you are meat for the Masters."

"Well that just makes it all better," Bounty said, less than impressed with her prospects.

Thorn nodded. "Yes, I'd hate to think we were just going to be meals for the hired help."

Alyta placed a reassuring hand on Bounty's shoulder. "Be of good cheer; the Masters will not eat of you."

Bounty looked at Thorn, slightly insulted. "I'm just as edible as anyone else."

"I'm sure you're delicious," Thorn said, "but, under the circumstances, I wouldn't take offense."

"You will bear many fine children," Alyta turned away as she motioned for her warriors and their prisoners to follow, leaving in the direction they had initially appeared.

"What?" Bounty called out after the captain of their captors, indignantly standing her ground.

"She said—" Thorn began, only to have his words clipped off almost as soon as they left his lips.

"I know what she said!" Bounty snapped. "I'm not going to become some cannibal's concubine. If I'm not good enough to eat, I'm hardly good enough to..." Her voice trailed off at the silent laughter in Thorn's eyes. "If we ever get back to the ship, remind me to give you a good flogging."

"At this point I'd even welcome keelhauling, if it meant getting back to the ship intact and undigested."

"Your ship..." The two words came almost absentmindedly from Alyta. "Perhaps fate will spare a few of your crew. The Masters have long wanted to reach other shores and expand the colony. We are unfamiliar with the operation of such a vessel; your skills could make some of you worth more than your nutritional value."

Bounty's jaw jutted in anger. "You want to take my ship?"

"Temper, temper," Thorn said to her under his breath. "Diplomacy now, daggers later."

Further conversation was brought to an abrupt halt by a not so gentle jabbing from the spears of their guards, forcing them into a march behind Alyta. Bounty mentally thanked Thorn as she forced herself to become calm, taking long deep breaths and exhaling slowly. Although taken captive, she was determined not to be taken for granted and picked up her pace until she was almost alongside the warriors' leader. Alyta turned at the sound of her approach and, without breaking her stride, moved slightly to one side so that the two could walk abreast.

"That thing back there," Bounty said, jerking her head in the direction of the idol, "is that the local deity?"

Alyta appeared reluctant to discuss it. Finally, after several seconds of silence, she said, "His name is unspeakable by the human tongue, but that is the god of the Masters; they were created by His image."

Bounty's head whipped around to see if Thorn had heard. The burrowed brow and frown told her that he had. Returning her attention

to Alyta, Bounty tried unsuccessfully to keep the disbelief out of her voice. "You masters are nuts? You and your sisters here plan to serve up my crew to a bunch of bugs?"

Alyta seemed annoyed at Bounty's arrogance and ignorance. "We do not serve puny insects. The Queen stands...how would you say it here...?" She thought for a moment as she quietly calculated the conversations before continuing. "The Queen is nearly seven feet tall...or over two meters, if this part of the planet prefers metric equations."

"This part of the planet?"

"I have not been on the Earth long enough to learn all its current customs."

"Not been on Earth...?" Bounty repeated slowly. "Then where have you been hanging your hat?"

"My hat?" Now it was Alyta's turn to be puzzled. "I wear no headgear."

"I mean where was home before you decided to drop anchor here?"

For the first time since they had started their trek down the overgrown jungle path, Alyta slowed her steady pace and pointed to the sky. "Your people call it Mars."

Alyta continued along the trail, either oblivious to or unconcerned with the fact Bounty had suddenly stopped dead in her tracks. As the answer sank in, Bounty hurried to catch up with her. "The planet Mars?"

"Yes, although my ancestors were originally from Earth. Ages ago, as the oceans of Mars began to dry up, the Masters sought water elsewhere. In an attempt to irrigate the planet, great canals were dug and aero-ships able to travel between worlds were sent here to bring water back for the venture. The Masters found the Earth abundant in both water and food, taking various lifeforms back home with them. Humans proved much more self-sufficient than other species, making them the easiest source of food to transport." Alyta glanced back at her warriors. "We are the descendants of the people taken from this planet over the years."

Each time Alyta looked at Bounty, the pirate made a point to maintain eye contact with her so that she would not notice his wrists. Bounty's lack of one hand gave her an advantage, in that she was slowly able to slip the cords that bound her over her hook, creating enough slack that she had just about freed herself from her bonds. "So this island is an outpost for your masters?"

"No, it is now our home. It was impossible to transport a sufficient supply of water by our fleet to save the planet; we simply delayed the inevitable. Our world was dying, so the aero-ships carried as many Martians and supplies as possible out into space in hopes of finding new worlds."

"How many ships came here?" Bounty asked, growing worried about the number of opponents that awaited them.

"Just one," Alyta replied. "It was felt the best chance for the future of the Martian race was to establish colonies on multiple planets, should there be adverse long-term effects found on any one of them."

"Not an easy decision to make, but a sound strategy," Bounty said with an understanding nod. "These flying ships of yours must be quite a sight to see. Are they hard to handle?"

"Our vessel was damaged during the trip. As we entered Earth's atmosphere the pilots could no longer control the ship and it plunged into the ocean, just off the shore of this island. Fortunately we were able to salvage most of our provisions before it finally sank out of sight."

Bounty hid her disappointment, briefly hoping that an opportunity to steal such a ship would have eventually presented itself. "Not to be indelicate, as I've never been one to judge a book by its cover, but if your ancestors were people taken from here by the Martians, why does your skin have such a unique hue?"

"Over time elements in the Martian atmosphere, as well as the food and drink we ingested, brought about changes in our metabolism."

Barely were the words out of Alyta's mouth before Bounty's hand clamped down on her captor's forearm. With a sharp twist of her wrist the pirate spun the warrior about, pinning Alyta's arm behind her back

while pushing the tip of her hook into the huse of her turquoise throat. Spears held at the ready, the other warriors started to rush forward only to be stopped at a sharp command from Bounty.

"Not another step! I'll rip her throat open and let her drown in her own blood if any of you make a move. Now release my men."

"You disappoint me," Alyta said.

"Given your plans for me and my crew, I hardly think you're the injured party here." At a slight nod from Alyta, the warriors warily began to advance. Bounty pressed her hook deeper into her hostage's throat. "I mean what I said."

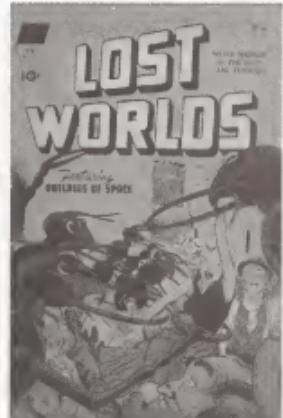
"I know," Alyta replied. "But what the Masters will do to them would be worse than what you would do to me."

Before Bounty could debate the situation a sharp blow to the back of her head, followed almost immediately by a strike to her ankles, sent her crashing to the ground. Landing flat on her back, she felt the breath forced from her lungs by the fall. The sharp tip of a spear was pressed firmly into the flesh beneath her jaw, but it was not Alyta who stood menacingly over her. Bounty found herself looking into the coal black eyes of a Martian, who had come up quietly behind her to bring her down with a well-placed strike from the shaft of his weapon. Standing erect on two legs, its four free appendages gripped the spear and were ready to use its entire weight to plunge it into its intended target.

Rushing her throat where Bounty's hook had almost broken the skin, with a wave of her free hand Alyta drew Bounty's attention to a new group of warrior women, led by the Martian, which had just joined them. Her heart sank as she saw the rest of her crew had been captured by this second hand of warriors, who herded the men like cattle. Barely had realization set in when the Martian whipped away the spear from her throat and, with rapid but erratic movements, lifted Bounty up off the ground by her neck. His mandibles closed menacingly about her head, applying painful pressure to her temples; not enough to do damage, but hard enough to make her understand they were capable of crushing her skull.

"You are aware that ants possess amazing strength, capable of carrying many times their own weight," Alyta reminded her. "I can appreciate why you did what you have done; were our positions reversed, I would have done the same. But if you ever attempt such a trick again, even your ability to hear offspring or sail a ship will not save you."

NEXT ISSUE: CHAPTER 2. THE DARK CITADEL



A cool cover from *LOST WORLDS* No. 6 from Dec. 1952 that sort of ties into the story you just read. Sadly no story that goes along with the cover can be found in this vintage comic book.

TODAY'S DATE? WHY, IT'S... JULY 11, 2052, AND MAN HAS BEEN COWERING IN TERROR, SELF-SEALED IN HIS OWN LIVING-TOMBS SINCE THAT DAY OF HORROR IN... 1952. REMEMBER? 100 YEARS AGO THE SKY ABOVE AMERICA TURNED BLACK WITH THE DREAD FLIGHT OF MILLIONS OF FEROCIOUS, GIANTIC ANTS! AND MAN WAS SLAIN AND SLAUGHTERED, DRIVEN FROM THE FACE OF THE EARTH! PUNY MAN WAS EASY PREY THAT DAY OF DEATH TO THE STEELY CLAWS AND CRUSHING JAWS OF THOSE EVIL INSECT-BEASTS! TODAY... IN 2052... CAN MAN WIN BACK HIS PLANET? CAN HE AT LAST RECLAIM HIS EARTH-HOME FROM THE Oozing CLUTCH AND GRIP OF THOSE MERCILESS MONSTERS? ONLY AT THE BATTLE'S END CAN WE TELL WHO WILL CONQUER IN THIS...

WORLD WAR III

with the ANTS



BACK TO JULY 11, 1952... AN ORDINARY SPRING DAY IN NEW YORK, BUT SUDDENLY A LIVID FLASH OF BLUE-RED LIGHT BURSTS HIGH IN THE SKY!

AN A-BOMB? OR AN H-BOMB? ARE THE TOTALITARIAN POWERS BOMBING US?

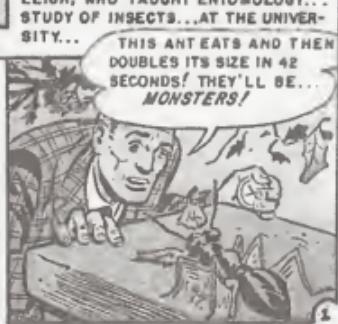
BUT THERE WAS NO GREAT FEAR... NOT AT FIRST. BECAUSE ALL THAT FELL WAS A SMALL SHOWER OF TINY ANTS...

HAHA! OUGHT TO HAVE A PICNIC... WE'VE GOT ENOUGH ANTS!

IT MAY BE A COMET! RUN!

BUT ONE MAN IN THE CROWD NOTICED A STRANGE THING... YOUNG PROF. TOM LEIGH, WHO TAUGHT ENTOMOLOGY... STUDY OF INSECTS... AT THE UNIVERSITY...

THIS ANT EATS AND THEN DOUBLES ITS SIZE IN 42 SECONDS! THEY'LL BE... MONSTERS!





AS TOM RACED TO HIS LAB, THE CITY'S FIRE AND POLICE DEPARTMENTS MOBILIZED TO FIGHT THE PLague OF GIANTANTS...

THEY'RE LIKE STEEL CABLES! ANT ARKS IS DESTROY!



THROUGH SCENES OF PANTASTIC AND SICKLING HORROR, TOM LEIBN RACED ON AND ON.

BUT CAN I DO ANYTHING IN MY LAB? THIS MAY MEAN THE END OF MAN!

TOM LEIBN JOINED A SMALL GROUP OF SCIENTISTS AND STUDENTS WHO TOOK REFUGE BEHIND THE THICK WALLS OF THE UNIVERSITY. AT THAT HIGH LAB, SCIENTISTS SAW THE EARTHLY TIDE ORDERLY DIVIDED THE FIRST DAY OF HORROR. THE ANTS COULD NOT RISE THROUGH THE LAB'S SHELL OF IRON AND STEEL. ON THE EARTH'S SURFACE, THE ANTS WAGED TOTAL WAR AGAINST MAN. NO ARMED GUARD CONTACT WITH THE OUTSIDE WORLD IS LOST. THE ANTS RULE THE EARTH!

OUR LAST CONTACT WITH THE OUTSIDE WORLD IS LOST. THE ANTS RULE THE EARTH!





THIS SCARYTM BONUS COMIC WAS FROM Oct. 1951.

KAIJU KORNER

"IT'S [NOT] GO-JEE -RA, YOU MORON!" THE AMERICAN GODZILLA 15 YEARS LATER . . .

by Mike Bogue

"This is the worst thing that has happened in the history of Godzilla."

Sound familiar? In G-FAN #33, this was reader Russell T. Bailey's response to TriStar's 1998 American-made **GODZILLA** shortly after the film's May 1998 theatrical release. Many Classic Godzilla fans shared Russell's disapproving sentiments.

Indeed, unhappy Godzilla enthusiasts christened the American Big G with derogatory nicknames such as Fraudzilla, Deanzilla, and GINO (Godzilla In Name Only). And as reported in G-FAN #33, 74% of the magazine's readers thought TriStar's **GODZILLA** was either "disappointing" (49%) or "stunk" (25%). Tellingly, 95% of the readers preferred the Japanese Godzilla to this new American upstart.

Indeed, outrage over "Deanzilla" among Godzilla fans bristled throughout the summer of 1998. Mainstream critical reaction to TriStar's **GODZILLA**, was mixed, and although G-FAN reviewers in #33 maintained a civil tone, overall they found the film a misfire. General fan reaction tended to prove more hostile, with some Godzy buffs even phoning TriStar to register their disapproval (I confess I was one of them, the only time in my life I have ever called a movie company—I, like many of my G peers at the time, was out for blood!).

Now a full fifteen years have passed since Deanzilla debuted on theatre screens, and passions have cooled—or have they? On the fifteenth anniversary of the American-made **GODZILLA** when we are less than a year away from Legendary's 2014 **GODZILLA**, let's take a look back at 1998's Tri-Star incarnation of the King of the Monsters, paying special attention to the fallout it generated in terms of critical and fan reaction, giant monster movie impact, and Toho Godzilla video and DVD availability.

CRITICAL AND FAN REACTION

As most Big G fans will remember, **GODZILLA** creators Dean Devlin and Roland Emmerich waged a saturation campaign for their American Big G, an advertising blitz that refused to reveal the creature's appearance. Indeed, the "mystery" surrounding the monster's look was one of the film's chief selling points; many will no doubt recall the summer of 1997 **GODZILLA** trailer that showed the new Big G's enormous foot crashing through a

DELUXE WIDESCREEN PRESENTATION

FROM THE CREATORS OF *INDEPENDENCE DAY*

GODZILLA®



museum ceiling and crushing a T. Rex skeleton.

Thanks to TriStar's non-stop ad campaign and the studio's certainty that **GODZILLA** was going to be THE summer blockbuster of 1998, the film faced virtually no movie competition following its May 20, 1998 release to 3,310 North American theaters. However, Devlin and Emmerich's film did



GODZILLA

SIZE DOES MATTER.



not enjoy the overwhelming box office business many industry insiders had predicted.

In addition, in general Big G fandom was, to put it mildly, less than ecstatic with the film, especially the monster's appearance, which seemed to be more of a cross between a JURASSIC PARK raptor and 20th Century Fox's ALIEN than a relative of the Japanese Godzilla. Also criticized was the American Big G's character, such as its penchant to scamper from the military and shy away from humans in general. As reviewer Kyle Smith noted in G-FAN #33, "Godzilla does not run away from people. People run away from Godzilla." Others pointed out that it was the military, not Godzilla, who caused most of New York City's destruction.

G-FAN critics also called into question Devlin and Emmerich's writing ability. The two filmmakers had reportedly written the script during a two-week vacation to Mexico, and apparently their scenario underwent little revision before being filmed. As Ed Godziszewski noted in G-FAN #33, "Astonishingly, the script underwent virtually no change from the first draft."

Reviewers lobbed other charges at the film. Note three quotes from Stan Hyde's G-FAN #33 review: "Devlin and Emmerich's knowledge of science could fit on the head of a pin." "The acting is lame." "Perhaps it's just a failure of imagination on Devlin and Emmerich's part."

To be fair, not all G fans dismissed TriStar's GODZILLA. In

the MONSTER MEMORIES 2003 YEARBOOK, dinosaur scribe and frequent SCARY MONSTERS contributor Allen Debus remarked that he liked the movie. In addition, he found Godzilla's new look invigorating. As his article notes, Toho has consistently changed Godzilla's look over the decades, so what is the big deal about TriStar doing so as well?

Indeed, the same G-FAN #33 poll in which 74% of the fans registered negative reactions also netted some positive takes on TriStar's Big G. A full 39% of fans thought "It was pretty good," whereas another 12% found that "It was excellent." Also, 27% agreed with the statement "I liked the way the new Godzilla looked." So by no means was derision of "DEANZILLA" universal among all Classic Godzilla fans.

Still, this minority of positive fan views of the movie in 1998 notwithstanding, how have G-FAN readers rated TriStar's GODZILLA in the years following 1998? Consistently low.

Readers' poll results in G-FAN #49 (2001 issue) gave the 1998 GODZILLA a 3.33 rating on a 1 to 10 scale, with 10 being the best, and 1 being the worst. Readers even rated the frequently derided GODZILLA'S REVENGE and GODZILLA VS. MEGALON higher. (Note to Megalon and Minya fans: no offense intended with that last observation.)

G-FAN #57 (2002 issue) printed an interesting bar graph illustrating how both general viewers and Godzilla devotees rated various GODZILLA movies. The general viewers' results were taken from the Internet Movie Database (IMDB), whereas the Godzilla viewers' results were based on the last G-FAN readers' poll. The IMDB mainstream viewers rated the 1998 GODZILLA a 4.2 on a 1-10 scale, whereas G-FAN readers pegged it a mere 3.3. This suggests that general audiences think better of the film than most Classic Godzilla fans, but 4.2 hardly calls for the celebratory clinking of champagne glasses.

Finally, in G-FAN #80 (2007 issue), a new readers' poll find the *kaiju eiga* audience rating the 1998 GODZILLA a 3.8—a full half point above its previous 3.3. rating. This was also the first time in a readers' poll that the TriStar GODZILLA did



not rank dead last (this time, that dishonor went to 1986's KING KONG LIVES).

Altogether, this suggests that most Big G aficionados' opinions of the 1998 GODZILLA have changed very little over the years. But if general fan reaction hasn't changed, what about the other fallout from TriStar's monster epic?

GIANT MONSTER GENRE IMPACT

Prior to the release of the 1998 GODZILLA, Fox TV had produced GARGANTUA, a low-budget, made-for-TV giant monster movie about mutant amphibians menacing a marine island. Fox broadcast the movie on May 19, 1998, in a clear effort to steal some of the TriStar GODZILLA's thunder. In addition, a Disney remake of MIGHTY JOE YOUNG was in the works and slated for a Christmas 1998 release, apparently hoping to ride on the TriStar GODZILLA's amazing colossal coattails. An Internet rumor even floated the possibility of a British-made remake of 1961's GORGON.

But while TriStar's monster indeed proved colossal, its box office returns did not. Domestically, GODZILLA pulled in \$136 million—but with a budget of \$130 million, the return-on-investment was far below industry expectations. In all due fairness, the film did gross \$379 million worldwide and so it was a success—it just wasn't the mega-success the studio and Devlin and Emmerich had counted on. (As for MIGHTY JOE YOUNG, it cost \$90 million but only grossed \$50.6 million—another setback for giant monster cinema.)

In addition, though the original idea had been to use the American Godzilla in a film trilogy, 1998's GODZILLA did not generate a follow-up. In G-FAN #39 (1999 issue), Dean Devlin discussed the never-to-be-filmed sequel and spoke of his Godzilla evolving over time, strongly suggesting that had a follow-up been filmed, the TriStar Godzilla would have developed an oral ray beam and would have fought one or more giant monster opponents.

While none of that happened on the big screen, it did happen on TV via GODZILLA: THE SERIES. Debuting on Saturday, September 12, 1998, this Fox Kids' animated Saturday show took many of the concepts and characters from the 1998 GODZILLA film and added some of its own. The series turned out to be the most popular Saturday morning show of 1998.

On GODZILLA: THE SERIES, Godzilla battled other



have taken had there been any.



Still, there is one live-action Toho film that did briefly feature the TriStar Godzilla—2004's controversial GODZILLA FINAL WARS (aka GFW). In this presumably final Toho Big G outing, Zilla (Toho's name for the TriStar Godzilla) attacks Sydney, Australia, and finds himself in turn attacked by Classic Godzilla, who with little effort sends Zilla crashing into the Sydney Opera House—perhaps indicating Toho's true attitude towards the TriStar GODZILLA? As for the fans, many were pleased to see Toho's Big G give the American Big G its alleged comeuppance.



VIDEO AND DVD FALLOUT

The single area in which the TriStar GODZILLA undeniably had a positive impact on G fandom was the release of the Classic Godzilla movies on video and DVD. In some cases in 1998, these were simply reissues, such as KING KONG VS. GODZILLA

(Americanized and full screen). But the release of the 1998 GODZILLA coincided with the release of two Heisei Big G movies to video—GODZILLA VS. KING GHIDORAH and GODZILLA AND MOTHRA: BATTLE FOR EARTH (aka GODZILLA VS. MOTHRA). This was the first time licensed editions of these films had become available in North America, and soon the entire Heisei series was accessible on VHS; the movies found release on DVD as well in the form of “double features” (except for the single feature GODZILLA VS. MECHAGODZILLA 2).

In addition, in 1998 Simitar issued five Godzilla movies on both video and DVD: GODZILLA, KING OF THE MONSTERS; GODZILLA VS. THE THING; MONSTER ZERO (aka INVASION OF ASTRO-MONSTER); GODZILLA'S REVENGE (aka ALL MONSTERS ATTACK); and TERROR OF MECHAGODZILLA. Simitar offered G VS. THE THING, MONSTER ZERO, and GODZILLA'S REVENGE in letterboxed version on both video and DVD.

If not for the 1998 American GODZILLA, the Heisei series might never have become officially available in North America, nor might there have been widescreen DVDs of some of Godzilla's best sixties movies.

It's even reasonable to argue that because the Heisei series and Simitar videos sold well, Sony saw fit to release the Big G Millennial series on DVD in letterbox editions featuring both Japanese language with English subtitles and English dubbed versions. In addition, Classic Media's release of various classic Showa Big G features to DVD is likewise tied to the Heisei series' video and DVD success in North America. And it's even reasonable to assume that Media Blasters has released its many quality DVDs of Japanese SFantasy movies at least partially because the Heisei series sold well.

So in fact, thanks to TriStar's 1998 GODZILLA, the original 1954 Japanese language GODZILLA found official DVD release in North America for the first time.

"SO CLASS, WHAT DID WE ALL LEARN FROM THIS?"

Basically, we learned that the TriStar GODZILLA came and went, barely making a ripple in Hollywood's vast cinematic pond. Even among Godzy fans, as Kyle Smith said at the end of his TriStar GODZILLA review in G-FAN #33, “[Y]ears from now, people will still be watching the original GODZILLA, GHIDRAH, and DESTROY ALL MONSTERS. No one will be watching this.”



W a s
"DEANZILLA"
the worst thing
that has
happened in the
history of
Godzilla?
Maybe. Maybe
not. But if
Legendary's
GODZILLA
delivers the
goods for fans on May 16, 2014, "GINO" will become less
painful. Or will it?



PACIFIC RIM—A KAIJU EIGA FOR THE 21ST CENTURY

Guillermo del Toro's PACIFIC RIM delivers almost everything that was promised—sprawling spectacle, frenetic battles, city devastation, epic heroics, and, of course, giant monsters galore. The film takes place in an near-future world in which world-invading Kaiju clash with earth-created Jaegers, gigantic robotic fighting machines operated by ace pilots.

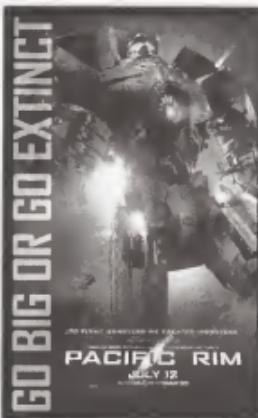
Storywise, RIM incorporates several interesting elements. It proposes a simple but elegant origin of the physics-defying Kaiju—they hail from an alternate dimension. In the wake of years of Kaiju attacks, the world has developed monster shelters, inland evacuation routes, and even black market Kaiju harvesters.

As for the Kaiju themselves, they are much weirder than 20th century kaiju—darker, slimier, and more alien. Still, any Japanese monster fan worth his sushi will easily recognize nods toward the Godzilla and Gamera movies of yore.

With PACIFIC RIM, director/co-writer Guillermo del Toro has crafted a kaiju eiga for a modern age. True to its roots, it is nevertheless unafraid to branch into other genre territory. In this kaiju fan's humble opinion, it is a welcome addition to the giant monster genre, and will no doubt maintain a loyal following for years to come.

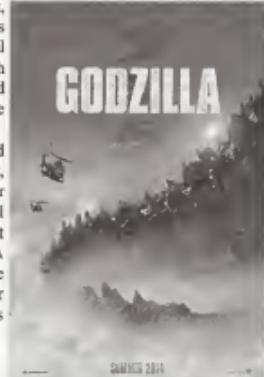
THE WAITING IS STILL THE HARDEST PART...

As I write this update in early August, PACIFIC RIM has taken in a worldwide gross of \$227 million—not bad, but not that great either. For example, some thought it was sure to draw in the huge TRANSFORMERS' crowd, but apparently it has only partially done so. Naturally, this makes all right-thinking kaijuholics wonder how next summer's GODZILLA will fare.



at the box office. Commercially, will it rock, or reel? Aesthetically, all systems appear to be "go" on GODZILLA. As I pen this, Comic-Con did show a trailer, and it apparently featured an insect monster as well as a first look at the new Big G himself. For a brief time window, the Legendary Godzilla was shown on youtube, and fans (such as yours truly) can breathe a sigh of relief that, unlike GINO, Legendary's Big G looks like the real thing. Also, director Gareth Edwards is a fan, and Legendary is handling the material respectfully.

Given these hope-filled indications, with Legendary, I don't think we need fear we'll get GINO II. Time will tell, of course, but Legendary's GODZILLA could just turn out to be one of the best kaiju eiga ever filmed. Let's keep our talons crossed!





Dear SCARY MONSTERS MAGAZINE,

(Continued from page 5)

PIRATES OF MARS. Will be a three-part pulp sci-fi adventures, dedicated to Ray. (SEE and READ: Chapter 1 on page 37! —D.D.)

BOB STATZER Richmond, IN

Hello,

I really love your magazine, I found it by accident when I was going to pickup a **HORRORHOUND**. Right off the bat I noticed **TEENAGERS FROM OUTER SPACE** (#88) on the cover from watching **MST3K** for 10 years, so I picked one up. Reading through it I noticed you guys covered like another 20 shows that **MST3K** did (Big **MST3K** here). Very impressed!

Congratulations on your Rondo Award and I can't wait to see what #100 looks like. Oh yeah, B & N in Ventura, CA needs more than 5 **SCARY MONSTERS MAGAZINES**, they sell out way too fast. I was going to take a picture of the magazine for your magazine in hopes of getting it in your magazine, also wanted to pickup another one for a friend in Arizona...guess she'll have to wait.

AARON SCHAEFFER

Dear Dennis,

The **CAPTAIN Z-RO** article brought a lot of memories. The good Captain also went under the sea as well as back in time and in outer space. When my dad and I watched the Captain underwater (via some old movie footage), I yelled into the radio mike "Captain, look out for the giant sea spider!" My dad yelled at the TV screen, "It's an octopus, you dumb kid!"

James Fairfax played "Charlie" in **RAMAR**'s first season and Babette was the pet monkey in later shows. Tell Dennis Mitchell that the opening narration for **IT CAME FROM BENEATH THE SEA**, **EARTH VS. THE FLYING SAUCERS** and **20 MILLION MILES TO EARTH** was not Marvin Miller but John Zaremba (vaporized in **EARTH VS. THE FLYING SAUCER**). You may remember Zaremba being the Folger's "coffee buyer" in the 80's commercials.

I have no computer, how can I write to Rich Koz's Svengoolie? (You can write to: Rich Koz/Svengoolie c/o The ME TV Network, 26 N. Halsted, Chicago, IL 60661) The **SECRET PHOTO** is Edward Van Sloan as Van Helsing from **DRACULA**.

RICHARD DAVIDSON San Antonio, TX

I love **SCARY MONSTERS**...I always look forward to the next issue...I count down the days till it comes!

Thanks Dennis and Dylan...Love the new website!

ScarySteve

Dennis,

Here is my Dr. Ghoulman memoir, as requested by Dave. Hope you enjoy it!

I cannot express to you the amazement and joy I felt when, flipping through the latest issue of **SCARY MONSTERS** at a bookstore, I came across the articles on Dr. Ghoulman by you (Dave Fuentes) J.D. Feigelson! I have long seen articles on various **SHOCK THEATER** hosts and hoped that someday the Good Doctor would get his due. And now, thanks to you, he has!

I live in Beaumont, TX, and grew up here. I have a slight acquaintance with J.D. Feigelson, having met him at a number of local film and writing conferences, and I have always enjoyed talking with him. Anyway, our local **SHOCK THEATRE** exercised a profound influence on my whole aesthetic. I now teach English and humanities at Lamar Institute of Technology here in Beaumont.

I was 12 years old, that wonderful age, when **SHOCK!** (KJAC-TV dropped the "Theatre") premiered on Saturday night, October 4, 1958, with a broadcast of the 1931 **FRANKENSTEIN**. The way J.D. described the opening was right on target: the grungy shooes descending the staircase, the figure of Dr. Ghoulman receding away down a dark corridor toward a lighted doorway. Whoever arranged the music was a genius! Not only did the show open with the low opening chords of Stravinsky's Firebird, but a few bars later, the wailing theme from Miklos Rosza's Spellbound score mixed in over the top! It was a beautiful haunting combination and set just the right tone and atmosphere! (I didn't know until later what those works were; interesting that both Stravinsky and Rosza were still alive and composing then).

I later learned that Dr. Ghoulman was really Fred Mills, a theatre major at Lamar Tech (as it was known at the time; it became Lamar University in the '70s). Fred was a wonderful actor, VERY over the top, sort of a combination of Vincent Price and James Mason, very urbane. In person, he was kind, polite, low-key, mature, very soft-spoken, even a little reserved, but very charming. But he played Dr. Ghoulman every weekend with absolute and total conviction, wringing his hands Uriah Heep-style and projecting volubly. I don't think anyone used any kind of body mikes back then, and there was a kind of hollow studio sound.

Around the time my sister saw Fred in the role of Gen. Burgoyne in Shaw's "The Devil's Disciple" at Lamar. (It was the role that Laurence Olivier played in the movie.)

My dreams came true when I was able to appear on **SHOCK!** My father managed a lawn mower place called **Yazoo of Texas**, and when he saw what a craze **SHOCK!** had become, he decided to advertise on it. **Yazoo** had just manufactured a little go-kart, with a lawnmower



engine, called the Yazoo Dragster, and so Pop arranged for me to drive it around in a figure 8 live on the show! I was thrilled to see the set and to meet Dr. Ghoulman, who made a fuss over me! Expecting to see the whole studio filled with the set, I was amazed to find that it consisted of only a few flats, a kind of triptych-like alcove of three walls hung with paraphernalia, a rectangular lab table in front, and a few flats arranged to form the hallway entrance leading to it, with a small step unit—only about three or four steps—at the other end. And that was it! The cameras shot at various angles, and to my young mind it was one huge laboratory!

Later on, SHOCK! parties became the thing to do, and Pop hired Fred to bring some of his equipment over to the Yazoo place one day, and he set up a lab in a kind of alcove in the store. Kids came in droves and were delighted—as were my father and all the adults who came along and watched. And JD's Van de Graff generator got some use there, crackling like mad!

I got to see Dr. Ghoulman again later at a Halloween carnival at a local elementary school. Could not get enough of him!

The show ran until sometime in 1960. I remember watching the last broadcast—it was SON OF KONG when Fred made the announcement that would be the last show. I was disconsolate for weeks!

Well, this is getting too long. If you want more, let me know, and I can add a little, though this is most of what I remember. Anyway, I am so grateful to you for giving the Good Doctor his well-deserved recognition! I wish I knew what became of him. I've Googled his name from time to time, but with no result.

DAVID HOOKER (Yet another Dave!)

Dennis,

Congratulations on SCARY MONSTERS winning a Rondo Award! Well Deserved!

STEPHEN SCHMIDT West Allis, WI

Enjoy reading your magazine over the years, picked up usually at the local B & N (never had much luck with subscriptions)!

Are there any plans for a companion title focusing just on SF films and TV, ala SPACEMEN?

ROLF MAURER

Dennis,

I just finished #88 and it was another GREAT issue!!! Keep up the great work and also a HUGE congrats for your Rondo!!! Best regards,

JERRY JAMES

Enclosed is my check for 4 issues of your SCARY MONSTERS MAGAZINE.

THE MUNSTERS, SCARY MONSTERS MAGAZINE, and THE GHOST AND MR. CHICKEN are a few of my favorite "SCARY" THINGS!

Thanks,

ALAN SOUKUP Great Bend, KS



As if I wasn't excited enough to be going to MONSTER BASH 2013 this coming weekend, my local B & N at the Menlo Park Mall in New Jersey is carrying the latest issue of SCARY MONSTERS. WEE-HOO!!! Oh, that reminds me—I have to renew my subscription! Best! ROB ROMAN
It was nice to once again see Rob and his wife at MONSTER BASH for the second year in a row! Scary Thanks go to Rob and Barnes & Nobell Please continue to send in your SCARY sightings on the stands so we can continue this Scare-Feature!
Thanks! -D.J.D.

Dennis!

Wow! I was blown over by the HUGE section on Dr. Ghoulman and Professor Headstone in the latest issue of SCARY MONSTERS. It was such a thrill for me to see these dearly loved characters honored for the first time in 50+ years. This was where I got my start in the horror genre and it was a time of paradise. What a blast! Thank you so very much.

My warmest regards—

J.D. FEIGELSON

Dear Dennis,

SM #88 just arrived. —Another great one. Lots of great articles. I especially enjoyed another of Mark C Glassy, Ph.D.'s writings—MONKEYING AROUND WITH APES.

MICHAEL MAMP Fredonia, NY

P.S. Happy ½ Year!

Hello,

I love the magazine. It's the only magazine I subscribe to. I really enjoy it. I especially enjoy the Horror Host articles. I look forward to every issue.

Thanks again,

LELAND ZIMMERMAN Lomira, WI

Send in your SCAREMAIL and MONSTER MEMORIES TODAY!

Continued on Page 077...



THE DOCTOR IS IN-SANE

DR. GANGRENE'S MAD INTERVIEWS

WITH ED DOUGLAS OF MIDNIGHT SYNDICATE

Greetings Fright Fans! The Halloween season is upon us, so I hope you're all making the most of the spooky season! Here on Shackle Island things have been graveyard hopping! Tonight I thought I'd introduce you to a person who definitely knows a thing or two about Halloween and setting the mood for spooky endeavors. ED DOUGLAS of MIDNIGHT SYNDICATE. Ed has been making fantastical haunted soundtracks for close to twenty years, providing music for haunted attractions, home hauntings, and most recently movie scores. Midnight Syndicate recently released their sixteenth CD, MONSTERS OF LEGEND, on July 19th, 2013.

Hello Ed, glad to see you made it safely here to Shackle Island!

Had a few close calls but I'm here. You have some very curious clientele here. Feels like home.

Your newest CD, MONSTERS OF LEGEND, is your sixteenth full length CD. Congratulations!

Tell me about the new CD.

MONSTERS OF LEGEND is our tribute to the classic horror films (especially those of Universal and Hammer) that shaped horror cinema. If you love the classics then this album is for you. Like our other discs we blend symphonic horror instrumental music with sound effects designed to pull you into an imaginary world of your own creation. When you listen to this album, we want you to feel like you are a character in one of those classic horror films exploring a place where mysterious townsfolk, a foreboding castle upon the cliffs, and any one of the iconic monsters could be lurking right around the corner. The music (which has a very Hammeresque and Herrmannesque feel to it) is blended with just enough cool sound effects to make you feel like you are right there. It's a really fun listen especially with headphones on or in a quiet, darkened room.

Classic monsters are obviously something near and dear to the hearts of readers of this magazine. Did you grow up a classic horror movie fan, and what were some of your favorites?

Absolutely. Classic horror is at the core of everything MIDNIGHT SYNDICATE does musically. It's who we are. Doing a Midnight Syndicate CD specifically themed around the classic Universal movies of the 30s and 40s as well as the Hammer, Amicus, and European horror films of the 60s and early 70s gave me a great excuse to go back and watch them again. It was so much fun. I think as we grow older we know those films make up a part of who we are, but to watch them again, just reminds of why that is—why these films have had such a lasting effect on us. Simply put, they're awesome and they spark the imagination! Like most of your readers, I've



been into horror for as long as I can remember. My first introduction was actually the Crestwood series of "monster" books. I would get those out from the library again and again. It was that and a 12" vinyl of Vincent Price reading Poe stories that started it for me. 1963's THE RAVEN was the first horror film I remember watching. As far as my favorite classics, it's just too hard to choose. I will say that I particularly loved rewatching BRIDE OF FRANKENSTEIN, THE MUMMY, BLACK SUNDAY, and Hammer's PLAGUE OF THE ZOMBIES, and DRACULA PRINCE OF DARKNESS—but again, I could just keep going....

Did you have a horror host in your area that introduced you to those classic films?

I sure did. Living in Cleveland, Ohio, it was "Big Chuck" Schodowski from BIG CHUCK AND LIL' JOHN SHOW Saturday nights and Superhost (Marty Sullivan) Saturday mornings. I feel very fortunate to have had them be a part of my childhood. They not only began but also furthered my education and interest in classic horror which in turn has helped shape me into the artist I am today. "Big Chuck" too was the first person to play Midnight Syndicate's music on television (on his show) when we were just starting off. It's something I'll never forget.

In 2010 you co-wrote and directed your own feature length horror film, THE DEAD MATTER, starring Andrew Divoff, Jason Carter, and Tom Savini. I really enjoyed that movie, and thought it turned out great. Is that something that you wanted to do for a while?

Thank you. I think it's a fun movie and that was my goal in producing it. I wanted to create a fun film that took classic horror themes and put a different spin on them while still telling a good, character-driven story with twists and turns to keep you guessing. We shot it on 16mm film so



MIDNIGHT SYNDICATE • MONSTERS OF LEGEND



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A FOREBODING CASTLE PERCHED UPON THE CLIFFS LOOMS OVER THE MYSTERIOUS VILLAGE OF ARACIA WHERE MONSTERS OF LEGEND ROAM ITS HILLSIDES. WILL YOU DARE TO VENTURE FORTH?

INSPIRED BY CLASSIC HORROR CINEMA, THIS ALBUM FEATURES DARK SYMPHONIC MUSIC BLENDED WITH HAUNTING SOUNDS DESIGNED TO SEND A CHILL UP YOUR SPINE. CLOSE YOUR EYES AND JOURNEY BACK TO THE GOLDEN AGE OF HORROR.

	TIME	SONG	TIME
1.	3:31	STONE GUARDIANS	3:47
2.	3:30	ANCIENT PORTAL	0:25
3.	2:19	DARK TOWER	4:44
4.	3:52	BUILDING THE MONSTER	4:38
5.	3:04	LORD OF THE REAM	3:19
6.	2:52	FORGOTTEN ALCOVES	0:45
7.	2:57	A TERROR UNLEASHED	4:16
8.	2:49	CORRODED CEMETER	2:41
9.	3:00	IT LIVES!	1:55
10.	2:43	BEYOND THE VEIL OF TIME	4:20
11.	3:35		



WWW.MIDNIGHTSYNDICATE.COM

MUSIC WRITTEN AND PRODUCED BY MIDNIGHT SYNDICATE

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LINFIELD
RECORDS

earlier version of the film back in 1994 on Super-VHS. It was super low budget—but I loved the story and my dream was to remake it someday with an actual budget. The success of Midnight Syndicate, the support of some great Cleveland-based investors, and the expertise of co-producers Robert Kurtzman (producer of FROM DUSK TILL DAWN, KNB EFX) and Gary Jones (XENA, AXE GIANT) made it a reality.

You of course provided the soundtrack for your own film. Do you feel that doing the musical scores for imaginary films, and also the feature length film THE RAGE (2007), prepared you for directing a movie?

It did. Everything's come full circle really. In college, I majored in theatre and film. Back then, I scored my student films as well as that first microbudget version of THE DEAD



(Above) "Big Chuck" Schodowski and Ed Douglas.
(Right) Ed Douglas working on THE DEAD MATTER.

it would have that great old school film look to it. Although it is not a comedy, there is a touch of camp in it. I realize now that's definitely a bit of the James Whale influence showing through.

One of the highlights of doing THE DEAD MATTER was being able to cast and work with Big Chuck Schodowski. It was an awesome experience and he, as you'd expect, did great. It also gave me the opportunity to work with Richard Dyszel (aka Count Gore Devol, SEE: SCARY MONSTERS #88!) who too, was just excellent.

The movie was something that I always wanted to do. I shot an



FROM THE PRODUCER OF FROM DUSK TILL DAWN
ANDREW DIVOFF TOM SAWYER JASON CARTER

THE DEAD MATTER



WHY RULE THE LIVING
WHEN YOU CAN CONTROL THE DEAD?

在這段時間內，我們將會繼續研究和評論有關的問題，並在適當的時候發表文章。希望廣大讀者能夠支持我們的工作，並提出寶貴的意見和建議。

MATTER in 1995. Scoring those early films prepared me for *Midnight Syndicate*. A lot of music from those scores became *Midnight Syndicate* songs on our first several albums. Conversely, my work in *Midnight Syndicate* over the years helped me develop my composition and writing skills which definitely helped prepare me to score larger films. Working on those larger films not only prepared me but also put me in contact with the people I would need in order to direct and produce *THE DEAD MATTER*.

Most recently you did the music for a film called *AXE GIANT: THE WRATH OF PAUL BUNYAN* starring Joe Estevez and Dan Haggerty. How was that experience? It was great. I've just been mixing and assembling the tracks for the soundtrack CD, so I've had a chance to revisit the music. I am pleased with how it came together and hope folks enjoy taking a closer listen to the music when we release the soundtrack this

August. Director Gary Jones wanted a big score, something reminiscent of movies like KING KONG. So this score was definitely both a challenge and something different from Midnight Syndicate's typical fare. However it's a challenge I thoroughly enjoyed. I really enjoy working with Gary. Both he and his team put so much heart and soul into that film, I think you can tell that when you watch it. It's just a really fun creature feature with heart. The movie's available on DVD now at www.axcgiantmovie.com and will be playing on the SyFy Channel over the next year.

Would you like to direct more movies, and if so are you perhaps working on any scripts now?

I'd definitely like to direct another film. The cool part is that I have a great team in place that is ready to go as soon as the right project presents itself.

Has Midnight Syndicate ever performed live?

We did once back in 1998. The show was a mix of short films with a live band scoring them in real time, live actors, animation, and a whole bunch of other stuff. It was really wild! What's in store next of *Midnight Syndicate*? Any ideas for the theme for the next CD?

In the first week of October, we should be making the biggest announcement in *Midnight Syndicate* history. I wish I could share more but, for now, I'm going to have to stay all cryptic and mysterious on you.

Understandable, we'll just have to stay tuned for further announcements then! Thanks again for coming out to Gangrene Manor here. Watch out for the crocodiles in the moat on your way out. I haven't fed them today. And best of luck with all your future endeavors!

Yeah, I noticed that! Thanks for having me!

To find out more about Midnight Syndicate and to pick up copies of their CDs swing by www.midnightsyndicate.com. To find out more about Dr. Gangrene visit www.drgangrene.com.

Until next issue fright fans. Stay Mad!



Tom Savini in THE DEAD MATTER

SCARY 89! 22ND ANNIVERSARY ISSUE!

053 SCARY MONSTERS MAGAZINE A Real Monster Magazine!

THE BASH OF TITANS: FROM THE LAND BEYOND TO ZOMBIES AND BOND. HALLOWEEN 2012 !

by Mark Mawston

At the beginning of June 2012 it was confirmed that the new documentary on legendary stop-motion animator Ray Harryhausen was then in a finished "rough cut" and that I would have the honour of presenting the first ever showing of the documentary to an audience at the much loved MONSTER BASH convention in Pittsburgh. The convention, run by Ron Adams, is very much a family friendly convention, aimed at celebrating the "Classic Monsters," specifically the Universal classics of Horror and Sci Fi. As Ray has always maintained that his films were always aimed at a family audience, this seemed the perfect venue and event for its premier, which proved to be the case.

After flying out of London with Bond Girl Martine Beswick who was a guest of honour at this year's convention, we parted for the connecting flights with mine, due to delays, taking far longer than Martine's. So on arriving in Pittsburgh from Philadelphia after 23 hours without sleep and trying to acclimatize, I was met by my good friends Vince and Mary Rotolo from the ever excellent B-Movie cast. They kindly took me to the hotel and after not much more sleep we arose early the next day and headed for the BASH with B Movie man Nick Brown and his lovely wife Fiona in the Hotel reception.

In all honesty I wanted to attend one of these for years and it didn't disappoint. With over 200 dealers, constant on rotation rare screenings and pop up events, it really was excellent. The dealer's room was immense and in the time between introductions and location scouting in the local town Butler which was, as a photographer, a thrill as it seemed a perfect time capsule of 50's America, I was like a kid in a sweet shop. Within seconds of being at the BASH I'd bought a full head and shoulder CREATURE FROM THE BLACK LAGOON mask without once thinking how the hell I'd get it back in my hand luggage! 15 or so poster and T shirt purchases down the line I gave up worrying!

The screening of the documentary was a huge success. Martine left the table to introduce the doc with me and regaled us with wonderful tales of Ray during her time filming ONE MILLION YEARS B.C., which was shown the following night as a Drive-In presentation. We were there joined by make-up legend Tom Savini (FRIDAY THE 13TH et al) who had the audience laughing out loud as he told tales of Ray's visit to the set of GRINDHOUSE as he told me "We were in the middle of the desert, in the middle of nowhere, in the middle of the night when up pulls a car and out pops Ray Harryhausen! It was surreal. He stayed and watched us blow up a car then made his exit. It was incredible!"

The screening room for this year's convention was huge but I'm glad to say that it was standing room only at the back with lots of people left disappointed in not being able to get a seat, peeping in the doorway. Several of the dealers left their tables to come and watch it which just shows the pulling power that Ray has on fans. What amazed me was the love that fans have for Ray and even when his name popped up on screen (as it did with a film print being shown of



The Creature Crew—Julie, Mark, Ricou and The Beastie!

VALLEY OF GWANGI) the whole place erupted into applause. I know the producers of the doc had a hit in their hands when so many people were there but even more so after the screening as there was many a fan drying their eyes at its conclusion and during the wonderful emotive piece with the late great Ray Bradbury giving what was his last interview and extolling his love for Ray "We promised we go old but never grow up."

The love for Ray was confirmed when I was asked to accept the coveted Forry Award on Ray's behalf after the Saturday Drive-In of ONE MILLION YEARS B.C.. It was an honour and a pleasure to do so as Ray had been great friends of Forry Ackerman, the first and greatest "Monster Kid" who'd brought us FAMOUS MONSTERS and coined the word Sci-Fi.

Most of the great cast in Ray's documentary, such as John Landis, Steven Spielberg, James Cameron and Peter Jackson came into film making directly through the wonder instigated by the pages of Forry

Ackerman and Ray Bradbury and the reels of Ray Harryhausen.

On a personal level, it was also a great thrill for me to meet the stars from one of my favourite ever movies, Julian Adams and Ricou Browning from **THE CREATURE FROM THE BLACK LAGOON**. They couldn't have been nicer and I had to pinch myself when I had my picture taken with them in front of "The Gill-Man." As author Tom Weaver wisely said "If the classic 30's Monsters of Frankenstein, Dracula, the Werewolf and The Mummy were the Beatles of Monster movies, then **The Creature** was Elvis" coming along as he did in the 50's. It was a huge pleasure to meet Ricou, who is the only surviving actor to have played one of the classic universal monsters—and my favourite too! Julia (aka Julie) was wonderful. I asked Ricou if filming **THUNDERBALL** was fun and he said he'd never been treated better on a picture and it defined the world blockbuster and Julie regaled me with stories of just how nice Elvis was when she worked with him on **TICKLE ME**. "He was a real Southern Gentleman. He had perfect manners. He was a huge star but he didn't think he was a good actor. He was, it was just that the films by this point weren't so great"—bar **TICKLE ME** I corrected her as she laughingly signed my British quad of the same picture and they both kindly signed my Creature stuff I brought with me!

Other great stars that were there included Bert I. Gordon, director of such gems as **THE AMAZING COLOSSAL MAN**, **ATTACK OF THE PUPPET PEOPLE** and **EARTH VS. THE SPIDER** and a movie that will always have a place in my heart—not because it was great mind you. I remember the day that we arrived at our Youth Club as kids for one of our monthly Monday night screenings we were greeted by the following introduction from the club leader "Tonight's film is about people fighting Giant Cocks. Here's **FOOD OF THE GODS**." Obviously it was chickens but you can imagine the astonishment in our over active minds to that statement (Cock is slang for male genitalia in England!). That actually came true a few years later when we got to see **FLESH GORDON** battle the Penisaurus. Not at the youth club mind you.

Other icons at **THE BASH** included Jimmy Hunt from one of my and my 6 year old daughter's favourites, the 1953 **INVADERS FROM MARS** from the great William Cameron Menzies, to Richard Kiel, Arch Hall Jr. from **WILD GUITAR** and Kenny Miller, who, along with Arch Hall Jr. who'd starred with Richard Kiel in the cult classic **EEGAH**, sang his song from **I WAS A TEENAGE WEREWOLF** "Enie Meany Minie Mo." The Bash Band also accompanied Arch Hall on his tribute of a surf guitar version of the James Bond theme for a very happy Kiel. It was also a pleasure to meet Cortland Hull from **THE WITCH'S DUNGEON**, relation of the first Werewolf Henry Hull and the man responsible for the superb documentary on Aurora Model kits that came out last year as well as one of his own legendary **Wax Works**, the aforementioned **WITCH'S DUNGEON**.

Again, on a personal level, it was great to meet people whom I'd written to and listened to via podcast in the flesh. I've written for **SCARY MONSTERS** for over 20 years so it was great to actually meet Dennis after all this time, as it was to put a face to the voices from the **B MOVIE CAST** such as Juan from the **CREEPY SWAMPS OF FLORIDA**—a walking encyclopedia on fantasy and cult films.

Also presented at the **BASH** were some of the chief cast members from **NIGHT OF**



Cortland Hull—Monster Maker!



Jimmie is interested in Mark's Belgian INVADERS FROM MARS poster which he hadn't seen.

THE LIVING DEAD, which was filmed in and around Pittsburgh. So, as the old saying goes, when in Rome....

On Sunday morning it was decided that, before my flight home, Vince and Mary, Nic and Fiona, would show me some of Pittsburgh's famous **Zombie** landmarks.

We arrived mid-mo(u)rning at Evans Cemetery where the opening shots from **NIGHT OF THE LIVING DEAD** (1968 or nineteen sixties-ite!) were filmed, including the classic "They're coming to get your Barbera" scene. Nic and Vince used their I pads and printed maps to find key headstones as we scoured the graveyard in the 100 degree heat. After doing that we headed over to the famous chapel featured in the film ([www.fixthechapel.com](http://fixthechapel.com)). We found that one of the door panels was missing



The B Movie Cast gather round the famous **NIGHT OF THE LIVING DEAD** headstone.

so I couldn't resist taking a peek inside so climbed in. Although very spooky I found that it housed a John Deere tractor rather than a zombie chiropractor. I did notice there were lots of Myers headstones around the chapel so I doubt you'd catch me there in and around Halloween. Still, support the restoration; it's amazing what they have done to it aesthetically in recent years. The chapel was only ever used once for an official service back when it was built!

After leaving Vince and Mary we moved on to our next location—the mall from George Romero's second cult Zombie classic **DAWN OF THE DEAD**. As luck or pure chance would have it we arrived on the day that a "Zombie Walk" was taking place. This is where fans of the film, of all ages, all head to the mall to recreate scenes from their favorite films. As a photographer as well as a fan I simply couldn't believe my luck! As you can see from some of the pictures, these fans really did go to town and it was great to see a location so fully embracing its connection with film.

It struck me that the Mall owners and residents of Pittsburgh weren't as easily to shock as

their counterparts over here in England would be as I don't know any shopping centre over here that would put on a show featuring such wonderfully guesome props and stunts for general/zombie consumption! It was fantastic, as were the hot dogs served by one of the living dead outside the **Zombie Store**. If it all got too much, there was even a nurse on hand: the original "Zombie Nurse" from **DAWN OF THE DEAD**, Sharon Ceccati-Hill!

As I said it was a real honour to be allowed to represent the Foundation for the premiere of this new wonderful documentary but **MONSTER BASH** as a whole proved to be so much more and it was a joy to be there no matter how tired I was, although after arriving back after another long journey I wasn't far off looking like one of the zombies I'd been

The famous Chapel from **NIGHT OF THE LIVING DEAD**. The missing door panel where Mark crawled in can be seen bottom left. Support the restoration (www.fixthechapel.com) of this piece of Zombie history.

Thanks again to Ray, the Harryhausen Foundation and producers Tony Dalton, Alexandre Poncelet and Gilles Penso for allowing me to represent them and for giving the fans at the **BASH** an opportunity to see a version of the doc that will never be screened again but once, in its final cut, that will hopefully be seen as the definitive documentary on Ray Harryhausen by fans around the world.

Also, I'd like to thank Vince, Mary, Nic, Fiona, Ron, Dennis and Juan who were the main reason, along with meeting some of my childhood hero's, why this was all so enjoyable. A quick thanks also to Arrow films who co-funded my trip and who are releasing **RAY HARRYHAUSEN: SPECIAL EFFECTS TITAN**. I would urge anyone to get hold of their superb 3 disc release of **DAWN OF THE DEAD** DVD and Blu-ray which covers many of the places and faces I've talked about here in its superb extras.

July saw the Olympic Flame pass the top of our street which was an exciting time for all, as was the whole summer in the UK with the Olympics and the Queen Golden Jubilee and we were fortunate to attend a few of the events, as well as the Para Olympics, which was even more inspiring. However, as we headed for that spookiest time of year, Olympic torches were replaced by torch bearing villagers in my mind as the Universal Blu-Ray box set arrived along with a wonderful October.

The spookiest of all months started with a (Mr. Kiss Kiss Bang) bang as the other documentary I'd been working on as consultant **EVERYTHING OR NOTHING: THE UNTOLD STORY OF 007** had its World Premiere in London's Leicester Square on Oct. 1st. It was a real star studded night with a great deal of the people who's made the James Bond series so special over the years in attendance, from Bond girls to technicians. The film was very well received which was wonderful. It was a thrill to see my name on the credits of



DAWN OF THE DEAD Mall shots!

shooting (head shots with my camera!) the day before!



RAY HARRYHAUSEN
THE SPECIAL EFFECTS TITAN



a film on Bond as I'd loved the 007 films since I was a kid and having a consultant role and hand in helping shape the soundtrack was a dream come true. The after party was held at Ian Fleming's old club in London and my wife Emma spent most of the night chatting away to "Golden Girl" Shirley Eaton while I took it all in, chatting with everyone from director Steven Riley whom I'd worked closely with to producer and daughter of Cubby, Barbara Broccoli. After JAMES BOND DAY on the 5th October, marking 50 years since the first Bond film DR. NO, the premiere of the latest in the Bond series SKYFALL at London's Royal Albert Hall was an even bigger deal. It was the largest premiere ever seen in London and its opulent setting was matched by the stars that attended. Emma and I were kindly invited by CINEMA RETRO MAGAZINE who I write and photograph for and the whole thing, including SKYFALL itself was an incredible spectacle and we got some lovely pictures of Emma and I with John Landis and his wife in our tux's and beaded dresses! I couldn't resist getting off at Bond Street on the London Underground and getting a picture next to the sign in my tux (see the photo on your right). There were many other great events linked to Bond but as its SCARY MONSTERS let's get back to the fun that was had a Halloween 2012 in this sceptred isle.

The AUTUMN COLLECTORMANIA was at an amazing venue this year in London's famous Exhibition Rooms so I took Emma and the kids who loved it, especially our youngest Xanthe who kept running up and hugging the storm troopers that were patrolling the isles! I got an amazing handmade figure of Ben Chapman as the Creature which took pride of place in my music room and fabulous poster art of a scene from Halloween where the moon in the picture glows in the dark on Michael Myers face when the light go out. Even my Dad who came down with my Mum for a visit thought this was an amazing poster. COLLECTORMANIA was a wonderful day for all, especially the kids with all their Scooby stuff and me with my Creature—although I think Emma may have been a bit bewildered by it all!

Our first stop for our Halloween trip this year was on Saturday 27th at an amazing place called Tully's Farm, which has won several awards for its themed events, specifically their Halloween celebrations which were broken down into morning and afternoon slots for families and nights for teens and adults. As our 6 years old Mauve has grown up knowing that Halloween is up there with Christmas as a favourite time of year, we always look forward to it all year round so this was a great way to start.

Although the weather when we arrived on the day was about as welcoming as a class full of children from Midwich, we made the most of it, heading for the log fire and coffee's and hotdogs to ready ourselves for the day ahead—and what a day. There were some amazing places, all rated from one to five ghosts for spookiness but I have to say even the less spooky were too spooky for our kids! There were several Haunted Houses, pumpkin patches, corn mazes and even a place where you fired corn bombs out of air cannons at zombie scarecrows in a windswept autumnal field! Mauve didn't like this one as the air cannons were a bit loud but nothing could prepare us for the main attraction: The Haunted Hayride!

If this was the family version of this attraction, I'd hate to see the one a night! We were on a flatbed truck pulled by a tractor through a forest and fields and some of the sites we encountered included:

A car graveyard where all the scrapped empty cars came to life, blasted horns, revved up and flashed their lights, a full size T Rex in a jungle wilderness, a plane crash (with a real plane and bodies), a werewolf family who lived in derelict caravans in the woods and to our utter disbelief, a huge slaughter house with pig carcasses hanging from racks and sound of slaughter within (plastic carcasses and tape recordings thankfully—the kids wouldn't know!) and, unbelievably, a man swinging from a hangman's noose who started kicking and screaming as we passed (a robot!). Even this didn't prepare us for the two best shocks which were when we were chased by Leatherface with a REAL chainsaw as a werewolf jumped onto the flatbed where we sat and when Zombies landed just a foot about our



Mark on his way to the SKYFALL premiere has a quick stop off.

heads—landing in safety nets as they swung down or jumped from the bows of the trees above us as we passed through the forest, reaching through the gaps in the nets trying to grab us! It was simply unbelievable. It sounds horrific but I'm smiling as I write it and Mauve, after they arrived safely back at the farm, said she loved it! Emma and I were more shocked at what we'd seen I think. As I said, there was so much to do that we stayed the entire day and didn't leave until the colour of the sky matched the colours in the bonfire built in front of a large hearse in the rest area! It really was an amazing start to the spooky festivities!

The other main Halloween events were ones the kids will remember for years as Mauve said they were her favourite! We headed for our friend's Georgina and Darren's old Tudor style house as we would normally do on our way up to the country for our usual cottage based Halloween jaunt but this year we stayed with them and their kids as all this year's action was happening right on their doorstep. The first night of arrival on the 29th saw Georgina really going to town with a Ghost Hunt, their large, wood paneled house a perfect setting for such an event, with plenty of places to hide both presents and spooky things. They even did out their cupboard under the stairs as a spooky Halloween sweet shop and finale to the hunt with Darren dressed as a witch giving the kids their prizes for finding all the clues from within it! It was great fun and I think we enjoyed it just as much as the kids. The next day, the 30th, we headed out on a beautiful autumn day to another farm near them that was holding Halloween events. This too was great with everything from pumpkin carving to similar (not as good obviously) tractor style jaunts into the woods as in Tully's Farm and lots of kiddy friendly activities. However, it did have a really

frightening Haunted House that the kids were too frightened to go into, so being responsible adults(!), we took it in turns to go in ourselves without them! It really was a fun day. On the way back we stopped off at a farm on a hill top as I'd seen a sign earlier saying those magic words "PUMPKINS FOR SALE." It really was in a great position and as the sun started to set, we chose some of the strangest looking pumpkins I've ever seen to take back and carve. They were simply huge and looked spooky on their own without any carving! Darren and I took it on ourselves to make a Pumpkin Family and sat and watched the kid's faces with some satisfaction when we put the candles in and turned the lights out. They all looked great and we thought we should toast our bird (but I'm) work after putting the kids to bed with a couple of bottles of blood red.

Talking of cupboards under the stairs earlier leads us to the main attraction of this year's festivities....

On Halloween itself we headed off early from the house as, just 15 minutes up the road, was the Harry Potter Experience, which is based at the actual studio's that the Harry Potter series was filmed! The studios were once a factory for building Rolls Royce's and after that had ceased, were bought by Eon as sets for *GOLDEENEYE*. The site was then bought by Warner's and has been the actual home of Potter ever since, now housing all the props after the film series ended. We'd been to the real castle where the series was filmed in Alnwick, Northumberland, earlier that year which, bar the Dragons, the kids loved. I'm incredibly lucky to work in the actual place that was the inspiration for Diagon Ally in the Potter books. It's the only gas light street left in London and I get hundreds of faces peering in through my office window from Potter tours that happen 3-4 times a day. It's a good job Mauve and Xanthe love Potter as it's never a struggle to take them into work as they love to go there. We actually celebrated New Year with Georgina and Darren in the office this year—the adults drinking champagne upstairs while the kids watched Potter on the big TV downstairs! Anyway, back to Leaveston Studios.

We arrived on a very blustery Halloween mom and saw that most of the kids with their parents had dressed up for the occasion! There really couldn't be a more perfect place to celebrate Halloween than Hogwarts!! I was surprised just how organized it was but the real surprise was the sets and props themselves. After a short film with all the cast telling you the history of the film series and the books that inspired it, the huge doors open and you walk straight into the famous dining hall that features in the films with the never ending dining tables and umpteen carved wooden chairs. After seeing it on screen so many times it was a bit surreal. It was one of the few times that, because this was the actual set, you didn't just feel like you were there, you were there! The whole thing was so impressive, from the Ministry of Magic, to the actual road, Privet Drive, with Harry's house on it, along with the many hundreds of costumes and props in all the different areas. The thing that amazed me was how much effort the designers went to as to every prop was perfect down to the smallest detail, even though it may only be glanced at for a second, or just be in the background, in the final film. The best part was the rebuilt Diagon Ally itself and the workshop with all the monsters and animatronics and the huge model of Hogwarts itself but to me in a spell shop on Halloween with witches hats and magical brooms and wands couldn't have been a more perfect place to be on the spookiest of days itself. If you're ever in England, I truly recommend this magical place which takes an entire day to fully appreciate.

After the sleeping spell cast itself over Emma and the kids as we drove home, we just got back in time for the trick or treaters who were calling in on the street where we live. It was a great excuse for me to wear that full size creature mask I got at the BASH, which again, was a hit with the kids (but not some parents!) and was the talk of Mauves playground the next morning. I don't think she minds having a Monster Kid for a Dad! (As Mauves birthday fell not long after we finally succumbed to the kids plea's for a cat so in the end got Xanthe a blue cat (which she called Engine!!) and Mauve the black witches cat that she requested, which she called Midnight!

Just after Halloween there was a special festival to celebrate the



Xanthe senses there's something behind her at Alnwick Castle where they filmed HARRY POTTER.

touch of glamour brought to Hammer with many of the studio's great ladies in attendance such as Barbara Shelley, Caroline Munro (seen below signing my French *DRACULA AD 1972* poster) and Linda Hayden whom I'd wanted to meet since I first saw her as Angel in



Linda Hayden.

BLOOD ON SATAN'S CLAW, although this time she was a little more covered up due to the inclement weather!

Also around that time I covered the launch of the biography on the wonderful Jacqueline Pierce. Jacqueline and I go back to my year in Carlton TV so it was a pleasure to see her again after nearly a decade!

Early November also saw the UK premiere of Ray's doc at the famous Gate Cinema in London's Notting Hill. Again it was a star studded night and the who's who of the animation and film world were there. Ray did a rare (these days' Q&A afterwards which can be seen on the extras of the DVD release of the documentary and



Caroline Munro signs Mark's French *DRACULA AD 1972* poster.

again, I had the pleasure to document this little piece in the wonderful jigsaw that makes up Ray's life.

So as the drawbridge pulls up and the witching hour strikes on another Spooktacular pre and post Halloween in Eerie England, in the words of the Count himself, I bid you all goodnight.

Until next time, stay on the roads.



SPECIAL EFFECT TITAN UK premiere. From left to right: Producer/director Alexandre Poncet, an animated John Landis, Nick Park and an amused Ray Harryhausen.

POETRY IN STOP MOTION

As we now all sadly know, Ray Harryhausen passed away peacefully on May 7th 2013, just over a month shy of his 93rd Birthday. Although this is a wonderful age to attain, it still came as a shock as I had seen Ray less than a month previously in good form to conduct which was to be, very sadly, his last interview. The only positive thing I could take from this sad time was the fact that I'd taken along my daughter Mauve who had grown up knowing all about Ray and loved going to see him. It really was a lovely visit which will be recounted in the Harryhausen special edition of **MONSTER BASH** as it was Ron who'd asked if I could interview Ray regarding the Ymir of **20 MILLION MILES TO EARTH**. I'm now very glad he did as that day Ray treated Mauve to a visit to his fabbed workshop come office to see (and hold) some of his most celebrated creations. It's something that both Mauve and myself will never forget (I saw so much of my own awe at Ray's creations in her own face it made me smile) and one couldn't have wished for a better goodbye to our friend Ray.

As I recounted to the Rondo Awards the week after Ray's passing, which had confirmed that Ray's Fantasy Scrapbook had won best book in their prestigious awards, the first time I visited Ray's house he was walking down the stairs backwards. "I'm not an eccentric" he said as he addressed me standing in the hallway below. "It's just I find it

easier to get down this way these days. They do say you start going backwards the older you get!" This was typical of the man, loved by so many fans, whose erudite, funny and encyclopedic memory of all things cinematic remained as clear and bright as ever right up to the end.

Over the last decade I became more of a fan of Ray's than I was before, which, when you consider that it was JASON AND THE ARGONAUTS that began my love of cinema and all things fantasy as a kid, is really saying something. I think the main reason for this is because Ray never stopped being a fan himself! He loved to talk KONG and SHE and one of my favourite things in is always give me a miss doing this most and seeing the joy Happy Birthday and a staple part of my life. The one thing that still

Filming outside Mark's office which can be seen on the right with its famous bow windows. The office is in the last gas light street in London (see top right) and the inspiration for Diagon Alley in HARRY POTTER. Many movies have been shot there including the classic film noir NIGHT IN THE CITY (1950).

The world was to burn out movies Ray would wish list at movie fairs and conventions. I'll of all as I used to love handing these films to Ray on his face. I'll also greatly miss wishing Ray paying my pre-Halloween visit to him which was

became a friend, I have many wondrous tales that Ray shared with me which I'll aim to share with readers of **SCARY MONSTERS** in the future but I know that those reading this will also see Ray as a friend as well as a hero. He was like that, Andy Warhol always said you should never meet your hero's as they will only disappoint you. I'm sure that view would have changed had he met Ray. He really was as wondrous as his creations and, like Sinbad, Ray's name will simply pass from a legendary figure and into legend itself.



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REVISITING

THE GHOST OF FRANKENSTEIN

UNIVERSAL PICTURE

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An Appreciation by Gary Loggins

It was Universal Studios that ushered in the Golden Age of Horror Films with the release of 1931's **DRACULA** starring Bela Lugosi as the undead count, followed quickly by **FRANKENSTEIN**, with Boris Karloff rocketing to stardom as the patchwork man stitched together from dead body parts. Depression Era moviegoers ate these macabre gems up like Halloween candy, and the floodgates were opened for more fright films. Not just Universal, but every studio in Hollywood began cranking out dark classics, from highbrow MGM to the lowly indies. There was **THE MUMMY**, **DOCTOR X**, **THE INVISIBLE MAN**, **WHITE ZOMBIE**, **KING KONG**, **FREAKS**, and a host of other horrors. But by 1937, the boom in boos had ended. Changes in public taste, not to mention tighter censorship rules, brought the cinema screams to a screeching halt. Movie monsters were no more.

Then sometime in 1939, Universal, its fortunes low due to a studio regime change and lack of hits, decided to gamble by re-releasing its original two classics, **DRACULA** and **FRANKENSTEIN**, on a triple bill with RKO's **SON OF KONG**. The box office was boffo for this triple terror threat, and scary movies were back in vogue. Universal honchos knew

they were on to something, and began filming **SON OF FRANKENSTEIN**, reteaming icons Karloff and Lugosi, and throwing stalwarts Basil Rathbone and Lionel Atwill for good measure. The film was a hit, and studios from Paramount (**DR. CYCLOPS**) to PRC (**THE DEVIL BAT**) jumped back on the spooky bandwagon.

By the time 1942 rolled around, America was at war, and the real life horrors of Nazi Germany blasted from the headlines. Moviegoers were hungry for escapist fare at their local bijou, and film budgets were slashed, the better to churn out more product. Universal saw the time was right for a **FRANKENSTEIN** sequel, and so **THE GHOST OF FRANKENSTEIN** was concocted, an assembly line job made for a wartime audience. While no classic, it's a fast-paced, fun little flick that holds its own in the pantheon of monster movies past.

That fast pace is due mostly to screenwriter W. Scott Darling, a veteran of silent serials and slapstick two-reelers. Darling's script hits the ground running and doesn't stop for 68 minutes. Some of the dialogue and situations may seem far-fetched by today's standards, but hey, it's a monster movie...suspension of belief is required!

The movie opens in the town of Frankenstein, picking up a few years after 1939's **SON OF FRANKENSTEIN**. The

villagers (including Dwight Frye in an unbilled cameo) are up in arms about living in the shadow of the cursed Castle Frankenstein, and having old broken necked Ygor (deviously played again by Bela Lugosi) still hanging around "playing his weird horn." The angry mob (torch lit, of course!) storm the castle and blow it to smithereens, hoping to forever end the blight on their town. Ygor survives the blast, and discovers the monster ("My friend!") still alive, encrusted in the sulfur pit he was kicked into by the swashbuckling Rathbone in the previous film).

Ygor and his friend escape through the local graveyard, when lightning strikes the ground. The monster (Lon Chaney Jr. stepping into Karloff's large boots) raises his arms to embrace the lightning, is hit by a bolt, and suddenly gets a boost of strength. Ygor recognizes this, saying "Your father was Frankenstein, but your mother was the lightning," and the two head to Vasaria to see Ludwig, the heretofore unmentioned second son of Frankenstein.

The camera pans in on Ludwig's estate, where a plaque tells us the MD specializes in "Diseases of the Mind." Ludwig (the dour Sir Cedric Hardwicke), along with his assistants Dr. Boehmer (Hollywood's maddest doctor, Lionel Atwill) and Dr. Kettering (played by Barton Yarborough of radio's "I LOVE A MYSTERY"), are finishing up a successful brain operation. Boehmer is resentful of playing second fiddle to his former pupil, all due to his making "a slight miscalculation" years before. In a case of life imitating art, Atwill had been involved in an unfortunate "miscalculation" regarding some porno films shown at his home, and relegated to playing second fiddle in low-budget films like this one. The actor was surely aware of this coincidence of casting, and plays Boehmer's bitterness and resentment to the hilt.

Ygor and the monster arrive at Vasaria, and ask a pretty young villager which way to Ludwig's home (why the sweet young thing doesn't run in fear at the sight of this gruesome twosome is anybody's guess). The monster wanders off and encounters a little child. Cloestine (the expressionless Janet Ann Galloway), who's ball has been booted on the roofstop by the



neighborhood bully. The bully and his pals skedaddle from the creature, but Cloestine isn't afraid, and enlists his aid in retrieving her toy, but not before he kills two dumb villagers that try to interfere. Mission accomplished, the monster climbs down and hands Cloestine over to her father, who assures the creature no one will harm him. So naturally, the villagers and local cops jump all over the poor monster and subdue him (can't trust those pesky villagers).

Ygor scurries to Ludwig's estate, but not before we're introduced to the story's lovers: Ludwig's daughter Elsa (scream queen Evelyn Ankers) and town prosecutor Erik (played by dependable Ralph Bellamy).



THE GHOST OF FRANKENSTEIN

whose other genre films include **THE WOLF MAN** and **ROSEMARY'S BABY**). Erik asks Ludwig to come into town and assess the "madman at the jail," meaning the monster, and Ludwig tells him he'll get there later. The lovers leave, and Ygor pops in (Ludwig's a popular guy this day!), beseeching the good doctor to "harness the lightning" and help his friend. Ludwig balks, but Ygor uses blackmail, telling the doctor to help or he'll spill the beans about Frankenstein's sordid family history.

The courtroom is packed with villagers hoping to get a glimpse of the hulking brute in chains, who refuses to communicate with Erik or Closestain, when Ludwig enters the scene. The monster recognizes a Frankenstein when he sees one, and breaks his chains, going after Ludwig, stopping only when he hears the sound of Ygor's eerie horn. Like a demented Pied Piper, Ygor plays on, and the monster follows the sound. The devilish duo escape in a conveniently awaiting carriage, chased by villagers in what looks like a speeded-up shot a la the Three Stooges!

Meanwhile, daughter Elsa discovers the notebooks of the original Baron and first son Wolf left lying on Ludwig's desk. As she reads, a flashback unfolds, with a couple of clips from the 1931 classic, with Colin Clive as Henry Frankenstein and Dwight Frye as Fritz, therefore giving Frye two unbillied roles in this movie! A shadow appears on the bookcase, and the scream queen turns and screams (what else?) at the sight of the monster and Ygor. The duo break into Frankenstein's hidden lab, and kill the unsuspecting Kettering in the process. Ludwig arrives home to the chaos, as Elsa comes down and is grabbed by the monster. Ludwig then turns on his



"sulfuric gas" in the corridor, and Elsa, monster, and Ygor are rendered unconscious. Ludwig calls for Boehmer to help clean up the mess.

While Elsa recuperates, Ludwig tells Boehmer he will destroy the "human junk heap" by dissection—taking him apart "limb by limb." Boehmer wants no part of it. Ludwig, alone in his lab, has a ghostly visitation from his dad (hence the film's title). The ghost, not played by Colin Clive (who passed away in 1937), gives his son a brainstorm—that is, to transplant the



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good brain of Kettering into the monster thus vindicating the legacy of Frankenstein. Ludwig convinces Boehmer to assist, but Ygor protests, wanting his own brain put in the monster's body ("You can make us one!"). Ludwig scoffs at the suggestion ("That would be a monster indeed!"), but Ygor doesn't give up easily, and conspires with the resentful Boehmer to fulfill his mad dream.

Amid all these Ludwig/Kettering/Boehmer/Ygor brain games, the monster gets his own brainstorm. He kidnaps little Cloestine (and her ball!), presenting her to Ludwig, and indicates he would prefer the girl's brain transplanted into his flat skull! Talk about your major identity crises! Elsa screams again, Ludwig objects, and our confused monster hands over the girl to Ludwig, who hands the child off to Elsa and locks them in his study. Using the child's toy as bait, Ludwig lures the creature into his lab.

Operation brain-switch begins, with Ludwig under the impression Boehmer is removing Kettering's brain, unaware of the bitter Boehmer's double-crossing deal with Ygor. Meanwhile, the villagers are up in arms over the missing Cloestine, and the unfound fiends Ygor and the monster, and decide to storm Frankenstein's estate. Out come the torches again! The mob is headed off by horseback riding Erik, who tells the crowd he'll enter the house and get to the bottom of things. Erik confronts Ludwig, who brings the prosecutor to his lab, thinking his plan to bring back Kettering has succeeded.

Ludwig explains the transplant to Erik, but when the monster speaks with Ygor's voice, Ludwig figures out the truth—Boehmer double-crossed him! The impatient villagers storm Ludwig's home, and Boehmer turns on the sulfuric gas. The villagers turn tail and run, but not before brave Erik saves Elsa and Cloestine. Then suddenly, the monster loses his eyesight. Ludwig explains to Boehmer that, though Kettering's blood type matched the monster's, Ygor's doesn't! Enraged, bellowing "What good is a brain without eyes to see!", the Ygor monster goes on a rampage causing the lab equipment to explode, and the whole dam place goes up in flames! Erik and Elsa look back on the carnage, then walk off into the sunrise of a new day. Cue the music and roll the credits!

Erie C. Kenton directs the film at a brisk pace, unlike his



earlier horror foray, 1933's *ISLAND OF LOST SOULS*. Kenton was a reliable director, also helming *HOUSE OF FRANKENSTEIN* and *HOUSE OF DRACULA*, not to mention his cuttings with Universal funsters Abbott & Costello. And Lon Chaney Jr., fresh from his triumph in *THE WOLF MAN*, gives a different take on the monster, showing some of Karloff's pathos, yet making the creature more brutal. While Lugosi and stuntman Glenn Strange took over the role in subsequent sequels, Chaney ranks second only to King Karloff in the *FRANKENSTEIN* sweepstakes.

Filled with great character actors, a breakneck script, solid direction, spooky sets, crisp photography, haunting music, and Jack Pierce's marvelous make-up, *THE GHOST OF FRANKENSTEIN* is a whiplash like joy ride of 40's grindiness. While certainly not in the classic category, this grind-it-out B-movie is fun to watch over and over again. And isn't fun what monster movies are all about?

Mazza's SCARY STILLS



1312-49

The Monster (Lon Chaney) ~~prepares~~ to take ~~medicine~~ starts
~~(planet Anna Gillow)~~ from her bed.

Robert Mazza had some great GHOST OF FRANKENSTEIN SCARY STILLS in his collection. We proudly present some of the stills in not only this issue but in our next. Thanks go to Robert and Lou Mazza once again for these SCARY STILLS! —Dennis Druktenis



STARS FOLLOW WORLD EVENTS ON MOTION PICTURE SETS

Locating arenas of war on a globe on the set of Universal's "The Ghost of Frankenstein" are Evelyn Ankers and Lon Chaney, the latter in make-up as the dread Frankenstein Monster. The forthcoming horror drama, fourth of the "Frankenstein" shockers, also features Sir Cedric Hardwicke as "Dr. Frankenstein," Lionel Atwill, Ralph Bellamy and Bela Lugosi. Erle C. Kenton directed and George Wagner was associate producer.

1212-P 5

Mazza's SCARY STILLS



12-12-20 "THE GHOST OF FRANKENSTEIN" UNIVERSAL

Igor (Bela Lugosi) arrives at the Frankenstein home,
where he hopes the Doctor will cure the Monster.

Mazza's SCARY STILLS



"The Ghost of Frankenstein"

1933-35 The Monster (Lon Chaney) tests his sensors after his operation.



A scene from GHOST OF FRANKENSTEIN, a Universal Production. Printed in U.S.A.

1972-67



The recently released novella **FIT FOR A FRANKENSTEIN** by Paul McComas & Greg Starrett perhaps tells the true story of how the Frankenstein monster in **GHOST OF FRANKENSTEIN** got rid of his ghost-like suit and suddenly had a new suit of clothes just in time to get arrested in **GHOST OF FRANKENSTEIN**. Run don't walk to walkaboutpublishing.com to find out how you can own a copy of this book.

-D.D.

MONSTERPALOOZA 2013

APRIL 12-14, 2013, BURBANK, CALIFORNIA



By Cliff Robertson AKA

PRESS CORPSE CLIFF

From vans and trucks crates are unloaded. On squeaky casters these containers are pushed onto the carpeted floor of the Marriott Burbank Convention Hall. Crowbars are used to force open the lids and packing material spills out to reveal what's held within. Zombies, werewolves, vampires and demons are set upright and moved into position. Their eyes gleam in the fluorescent light. Full body figures and limbless torsos are put on display. Thousands of people will gawk at them, and their images will be captured on cell phones and cameras to be shared on websites and in magazines. At the moment, these creatures wait. Their sightless eyes fixed forward ready to reflect their worshipers who wait in line. The worshippers grow in number and soon their wrists will bear bands of proof of admission. The will be unleashed on the floor to view, buy and learn. This is MONSTERPALOOZA 2013!

This was my 5th Elliot Brodsky coordinated monster convention and I've found that Elliot still finds ways to keep the events interesting and ever changing. This show had many firsts which I will soon reveal. Friday night was the start of the show. I had to miss the opening, but I was told by Master of Ceremony Perry Shield that the panels started with a low turn out but ended with a full house. Friday's first panel presentation was about the late screenwriter Dan O'Bannon and how he crafted screenplays for ALIEN (1979), TOTAL RECALL (1990) and RETURN OF THE LIVING DEAD (1985) by using a technique that he called "Dynamic Structure." Present to discuss these works was Dan's wife, Diane O'Bannon, and Matt R. Lohr who co-authored O'Bannon's book "GUIDE TO SCREENPLAY STRUCTURE."

KING KONG RETURNS! A panel was held to celebrate Kong's 80th birthday. Film Historian and Horror Novelist, Peter H. Brothers, was the moderator for a discussion of the most famous monster movie primate. The panel consisted of Don Waller (Animator/Director); Scott Essman (Creative Director of Visionary Media); John Ellis (Producer/Director/VFX Director); David Del Valle (Journalist/Film Historian); Jim Hise (Writer/Publisher); and Bob Burns (Actor/Movie Prop and Costume Archivist). Film clips were shown and Bob Burns was very generous in allowing attendees to hold and pose for pictures with his original, 18" tall, steel King Kong armature that was used to animate the giant ape in the 1933 movie.

The next presentation was a viewing of the documentary, RAY HARRYHAUSEN: SPECIAL EFFECT TITAN. Producer/composer Alexandre Piancet showed selected clips of the film that



BURBANK, CALIFORNIA APRIL 12-14, 2013
MARRIOTT HOTEL & CONVENTION CENTER

PHOTO BY NORMAN CASSIBA



featured interviews of James Cameron, Steven Spielberg, Guillermo Del Toro, John Landis, Joe Dante and others. The film contains never-before-seen archival footage.

Friday night's events ended with LADIES OF THE LIVING DEAD. For the first time since the making of George A. Romero's NIGHT OF THE LIVING DEAD (1968) cast members reunited to celebrate the ground breaking film. Judith O'Dea, Judith Ridley and Ky Schon were on hand, along with the producer of the documentary AUTOPSY OF THE DEAD (2009), Jim Cirronella, for Q & A session.

Saturday was the big day and I got there early in order to get a good

RAY HARRYHAUSEN
SPECIAL EFFECTS TITAN

"Produced over a decade, Special Effects Titan is the definitive documentary about Ray Harryhausen's legendary career. See never-before-seen footage featuring interviews with James Cameron, Steven Spielberg, Peter Jackson, Guillermo del Toro, John Landis, Joe Dante and many others. Producer/composer Alexandre Piancet will present selected clips and commentary exclusively for Monsterpalooza."

FRIDAY 9:00 - 10:00

SCARY 89! 22nd ANNIVERSARY ISSUE!

070 SCARY MONSTERS MAGAZINE A Real Monster Magazine!

parking spot. I attended all of the panels. With an hour break in the schedule I was able to get an early dinner and walk the vendor floor, without missing an event. First up was a Q & A with Tom Savini, actor, stuntman, director, and award-winning special effects and makeup artist. He created makeup effects for **FROM DUSK TILL DAWN** (1996), **DAWN OF THE DEAD** (1978), **GRINDHOUSE** (2007) and **FRIDAY THE 13TH** (1980). When asked about the first **FRIDAY THE 13TH** movie he said that he enjoyed that summer. He stayed at the camp where the film was shot while the cast and the rest of the crew stayed at the hotel, in town. Tom thought his stay in the cabins was the place to be. "My partner and I stayed in a little cabin where there were boats and motorcycles, and that was the fun...killing teenagers in the woods!" He was asked about his most recent film, **THE PERKS OF BEING A WALLFLOWER** (2012), where he played high school woodshop teacher Mr. Callahan. He responded with, "Did anyone see this movie? You were like, what the hell is he doing in this movie? And he doesn't have a gun and he's not killing zombies?" It was a dramatic part and great dramatic roles...I'm not foreign to that." He went on to relate that he had 8 years of Repertory Theater after he came back from Vietnam and was stationed in Fort Bragg, NC. "There were three theaters in the neighborhood and I was a makeup director for all of them. Every night I was in a play. I played Ben Franklin and I even played Charlie Brown in **YOU'RE A GOOD MAN, CHARLIE BROWN**. I played an Ugly Step Sister in **CINDERELLA**. I played Henry David Thoreau and I played a drug addict. Dramatic roles are what I grew up on, so it was fun to go back to them. Plus I got to hang out with Emma Watson. I thought it was going to be a teenage rom' movie and it ended up being dramatic." When asked about his favorite horror movie that he worked on he answered, "It's kind of hard to top **FROM DUSK TO DAWN** (1996). I mean, look who I got to hang out with: Salma Hayek, George Clooney, Harvey Keitel. Just being there...I did 8 weeks on that. The most fun you can have standing up." On new work that's coming out: **MACHETE KILLS** (2013); Danny Trejo returns as the title character and this time around he's more like James Bond. The new film starts with a preview of the third film, **MACHETE KILLS IN SPACE**. Savini said that he came on the set one day and saw Danny Trejo trying to squeeze into a spacesuit that looked like it was made for a chimpanzee. **MACHETE KILLS** has a large array of cast members such as Charlie Sheen as the U.S. President, Lady Gaga, Sofia Vergara, Mel Gibson, Jessica Alba, Antonio Banderas and former Spy Kid, Alexa Vega, as KillJoy. Aside from director Robert Rodriguez, Tom Savini was asked about his association with two other directors: Quentin Tarantino and George R. Romero. "Let me see...Daffy Duck and the Tasmanian Devil. You know which one is which. It's so much fun working on a Quentin Tarantino set." On the set for **DJANGO UNCHAINED** (2012) Savini was hired to play a tracker—not an effects artist. But seeing an effect when another actor's arms was to be ripped off, Savini realized that it wasn't working. In take after take you can see the actor's real arm in the frame, taped behind his back as a crazed dog ripped off the prosthetic arm. Savini went to Tarantino and suggested that they dig a hole in the ground to hide the real arm while the fake arm is ripped off. The effect worked well and later Tarantino slipped Savini a five dollar bill. He was told that, on his set, Tarantino has the "five dollar rule." Anyone that helps another department gets paid five dollars. Having made some of the most frightening special effects makeup in cinema, Savini was asked what scares him. "Spiders, razorblades...scared of those. When I was growing up, all the scary stuff that happened in movies happened off-camera and behind closed doors. And those are the things that get stuck in my head longer than anything." He went on to relate that the effects used now show everything. He feels that it's far more frightening to let your imagination take over and complete the scene for you. An example he used was the scene in **PULP FICTION** (1994), when a man is tied to a chair and his ear gets cut off. "Quentin moved the camera away so you didn't see it. You imagine what was going on." What really scares Savini are the

horrible things that happen in reality; "I don't watch the news," and having served as a combat photographer during the Vietnam War he said that he saw too much of the real stuff.

My collectible, glossy 8½" x 11," official **MONSTERPALOOZA** souvenir program told me that the next panel was about the movie series **HATCHET** (2006). There's a time when a classic monster movie fan has the choice to crossover into another movie genre after they have seen all the old Universal movies. I had been avoiding the gory stuff, but I attend conventions to learn and to report. So, I would sit in and learn. Listening to director Adam Green I learned. The **HATCHET** movie series is an homage to the 80's slasher films. The focus of this film series is to use only practical effects (no CGI) and take the kills to the extreme. It's an inside joke when the kills are over the top. Green knows that only his fans get it and think it's funny for the victim to get hit in the jaw with the dull blade of a shovel 20 times when the Motion Picture Association of America (MPAA) said that only three hits was acceptable. It was Green's battle with the MPAA that contributed to the shortened theatrical release of **HATCHET II** (2010). Green knows that the fans get the film while other moviegoers may not. That's why when there's a premiere of a **HATCHET** movie, he likes to reserve half of the theater seats for the fans. As Green puts it, he wanted the audience's enthusiasm to be on display in front of the studio executives. The men in the suits may not get the films, but judging by the audience reaction they will understand that their investment will be well received.

Joining Green on the stage was the director of **HATCHET III** (2013), BJ McDonnell, actress Danielle Harris and Riley Vanderbilt, actor Derek Mears, Makeup Effects Department Head, Robert Pendergraft, and Kane Hodder, who plays the main character, Victor Crowley, the physically deformed, hatchet-wielding mass murderer. Hodder is also known for playing Jason Voorhees in four of **FRIDAY THE 13TH** movies. The **HATCHET** series started with a mock trailer that was used to convince financial backers to make a complete film. While searching for someone with a slender build to play young Victor Crowley, Green needed someone small enough to wear the prosthetic makeup. He decided to go with the small build of a woman, rather than using a child actor. While working in a bar and grill as a DJ, he asked the hostess if she would like to be in the film clip. "We were both working at the Rainbow Bar and Grill, on Sunset. I knew Riley (Vanderbilt) had been to makeup school so I asked her if she would model as a young hoy." "It's romantic," mocked Vanderbilt. "Ten years later and we're married," Green added. With each kill effect Robert Pendergraft read in the script, he would feel sick to his stomach, but then try to figure out how to create the effect for the camera without breaking the cardinal rule of no CGI. Pendergraft has been perfecting the makeup effects during the progression of the three films. He had made up Hodder to be the hulking, disfigured Victor using foam latex. With a larger budget for the 3rd film, he was able to use silicone appliqués, which meant Hodder didn't have to sit in the makeup chair so long. Hodder has the attitude to make the best of what he's been given. He used his bum scars on his upper torso for his characterization of Jason Voorhees and now uses them for Victor Crowley. There was a sore subject for Hodder that he would avoid talking about—until now: **FREDDY VS. JASON** (2003). After playing Jason for four movies, Hodder was expecting to play the iconic character in the horror team up, but the producers gave the part to Ken Kirzinger. No explanation was given. Now Hodder has allowed Green to use this material for the basis of a running joke for another project, which brought us to the next panel:

HOLLISTON: MONSTERS, MAKEUP AND MIRTH. This was about the TV sitcom **HOLLISTON**. Starring Adam Green, Laura Ortiz, Joe Lynch and Dave Brockleman, and features the special effects makeup by Robert Pendergraft. Kane Hodder guest starred on the show as an exaggerated version of himself, where he loses his temper at the mention of the movie **FREDDY VS. JASON**. The show is about a group of friends who are pursuing their dream of being horror movie makers, while living in the town of Holliston, Massachusetts. The show will have its gross-out moments where a character may

loose fingers in a bloody kitchen accident or have their face be doused by scalding pasta water. And, like a Warner Brothers cartoon character, they will be fine the next scene. Dave Brockie plays Green's childhood, closet-dwelling monster, Oderas Urungus, who is always there to lend bad advice to the struggling filmmaker. Brockie joined the panel in full makeup and costume and kept in character. The clips of the show provided the impression that it's the BIG BANG THEORY for the horror set. HOLLISTON'S 2nd begins airing on the FEARnet cable television network June 4th. Season 1 is available to watch for free on HULU or for purchase on iTunes and DVD. Green closed the panel by thanking the fans. "You are the people we make the show for. From all of us to all of you: Thank you!"



The next panel was ULTRAMAN. Three of the show's original cast members traveled from Japan to celebrate the show that first aired in 1966. This panel's moderator was Tokusatsu historian, Jim Cirronella, who translated the Q & A. No other panel could match the enthusiasm of these actors. Susumu Kurobe (played Shin Hayata), Bin Furuya (Ultraman) and Hiroko Sakurai (Akiko Fuji) walked on stage and sang the original theme song. They posed in a fighting stance and held it long enough for I-phones and cameras to capture the moment. In the Q & A they provided insight on the show's production and highlights. Since Ultraman was a giant fighting machine, he was the same scale as Godzilla, therefore Bin Furuya was rarely on the same set with his co-stars. He felt honored to have been in fight scenes with veteran monster actor Haruo Nakajima (GODZILLA) as Haruo was suited up in an array of giant monsters costumes as the men thrashed about miniature sets depicting a Japanese city. Furuya felt that there was a low point in Ultraman's fighting career when his opponent was a horribly altered Godzilla costume. They all agreed that it was disrespectful to creature a new character by recycling a symbol of Japanese popular culture. A highlight of the show was when Ultraman got to fight alongside a giant Akiko Fuji in an episode where she grew to be a giantess. Furuya was asked about the original Ultraman costume; because of lack of padding in the form-fitting material, he was getting injured daily in the fight scenes from loose nubs from the wood sets and he would get heatstroke from the soundstage lights. Ultraman's foes however were well insulated. As for the original costume, Furuya said that the fragile material had disintegrated long ago. A surviving copy of the second Ultraman suit was recently auctioned off for charity. An item of insight was told to us: You know how the voices never sync up with the mouth movements in the English versions of old Japanese films? Well, it's also like that with the Japanese version. All the action was filmed without a sound crew and later added the voices and sound effects in post-production. Sakurai said that the actor who dubbed her English voice made her sound too sexy. Sakurai related that her two co-stars were more or less assigned or "ordered" to take their roles, being contract players with Toho Studios where she had to audition twice before getting her part. The three actors were thrilled to see people interested in the show 47 years later and as Hiroko Sakurai put it, "it seems that it would have faded away, but with your help, there is a renaissance and I hope that it carries on."

The last panel of the day (but not the last event) was CHARLIE



(Left to right) Susumu Kurobe (played Shin Hayata), Hiroko Sakurai (Akiko Fuji) and Bin Furuya (Ultraman).

GEMORA UNACCREDITED.

Jason Barnett spoke with Charlie's daughter, Diana Gemora regarding the man who was known for being one of Hollywood's few performers who donned an ape costume to play convincing primates in a number of feature films. Diana revealed her father's other, little known talents. Charlie Gemora was born June 15, 1903, on the island of Negros in the Philippines. As a young man he was a stowaway on a ship bound for San Francisco. While drawing and selling portrait sketches outside the front gates of Universal Studios, he was discovered and hired as a set designer and craftsman for the studio. He was brought in to start work on creating sculptures for sets for THE PHANTOM OF THE OPERA (1925). He was set to the task of creating an ape costume and because of his height of 5'4" he was cast as the one to wear the suit in the film THE LEOPARD LADY (1928). This was the start of a new career for Gemora and he went onto be the go-to gorilla man for several films including MURDERS IN THE RUE MORGUE (1932) with Bela Lugosi. Diana started to accompany her father to the studio when she was only a year and a half old. She maintains that she wasn't a "studio brat," rather her father put her to work as soon as she was able to stay on task. She punched in the yak hair for her father's ape suit when she was eight years old. When the call for real apes in films came, Charlie's career in film shifted to special effects. His most notable achievement was his work on THE WAR OF THE WORLDS (1953) where he suited up as a Martian. In that particular film the special effects earned an Oscar. At the panel, we were treated rare pictures of Gemora's career. Jason Barnett and Diana Gemora announced they had started a Kickstarter campaign to raise funds to make the documentary CHARLIE GEMORA: GENIUS MONKEYMAN. By May 9th they had their project fully funded and now it's in the process of being edited.

Next was a first for MONSTERPALOOZA: Stand up comedy. The Alien Warrior Comedian took to the stage. A tall alien warrior with rust-orange colored skin showing menacing barbs protruding from his chin walked up to the podium. He wore green battle armor and a holstered blaster pistol. His stance projected the confidence of an off-world warrior that lay to waste countless worlds and he came to Burbank to slaughter us with science fiction and horror film themed





Make-up maestro Giacomo Gianni Colombo with his masterpiece, a monster-like gorilla. Photo: David and Roger Haskett

THEY MADE A MONKEY OF HIM

WHEN Charlie Gneissner, Hollywood makeup wizard, lumbered across the streets in the gorilla suit he created

himself, strong man shoulder and waist strains. One of

Giacomo's queer specialists, he's played gorilla since "Spartacus."



CLOSE end of his own face on **MONSTER**, Charlie Gneissner builds up the Deimos with modelling clay.



MONSTER eye of terror dominates, eyes and veins distended. Foothills' bladders form tentacles.



GOMELLA comes eye cast in plastic from Giacomo's own hands. Gorilla here looks like never seen before.



CONFIDENT size of folded gorilla hand with Giacomo's fingers, arms work, causing the fingers to cramp.

PHOTO BY PHILIPPE BOUAF

jokes. "You want to hear a racist Klingon joke? Why do Klingons have pink drapes? Because if they bleed on the carpet they will match." You can see his act on YouTube. Check out his Facebook Page for upcoming events.

Next up was another first: THE MONSTERPALOOZA CHARITY AUCTION. Blacksparrow Auctions conducted the event with the proceeds benefiting Scars That Care, The Sophia Bijou Fund and the ailing actress Karen Black. The items up for auction were movie props, costumes and framed artwork. The auctioneer was dressed as the Queen of Hearts and her presenter was dressed as Dead Alice of Wonderland. There were over 100 items on the block. I'll just go through a few of them: A replica of the Nautilus submarine from 20,000 LEAGUES UNDER THE SEA (1954) was an impressive 4 foot long model made by Scott Brodeon. It had working lights and detailed interior. It sold for \$4,250. A vacuum-formed Chucky doll prop with a printed box that was used in CHILD'S PLAY II (1990) went for \$1,400. An original one-sheet poster of THE HOUSE ON HAUNTED HILL (1959) opened at \$750 and sold for \$1,500. A hardbound script of THE MIST (2007), signed by Director Frank Darabont and the cast went for \$1,500. The original artwork for the Universal Studios Monsters sticker book, featuring a cut out mask of the Wolf Man went for \$400. A gold framed section of lily printed wallpaper from Disney's Haunted Mansion ride had the starting price of \$200 and, with a bidding war with participant in the room, online and over the phone sold at \$900. The coat that was worn by the killer in I KNOW WHAT YOU DID LAST SUMMER (1997) sold for \$600. The black suit worn by Frank the pug in MEN

IN BLACK II (2002) went for \$1,000. The ring that was worn by Alec Baldwin in THE SHADOW (1994) sold for \$1,000. Some items were not successfully sold. Everyone passed on the Iron Man mask that was used in the TV show THE BIG BANG THEORY. The life-size statues of Batman and Catwoman from THE DARK KNIGHT RISES (2012) failed to get their opening price of \$3,000 each. In addition to the auction was a \$2 raffle where the lucky winner received a framed envelope that was a prop used in HARRY POTTER AND THE SORCERER'S STONE (2001), addressed to "The Cupboard under the Stairs."

Between presentations I was able to speak to David Colton from USA TODAY about the winners of the 2012 Rondo Awards. He said that he wanted to present Elliot Brodsky with the Rondo Award that he won for the Best Monster Event of 2012, but Elliot was so busy there wasn't a moment to find him holding still long enough to receive it.

To cap off Saturday night was the SCREAMFEST FILM FESTIVAL. We were shown three films: 1.) the Norwegian supernatural thriller THALE. 2.) The award winning short film INCIDENT ON HIGHWAY 73; 3.) AMERICAN MARY, the surgical body alteration horror movie directed by the Saska Sisters. I enjoyed the first two films and I wanted to watch AMERICAN MARY, but a couple with their 4 year-old daughter sat next to me. The movie has R rated material and during a rape scene the little girl tried to shield her eyes from the screen with her tiny hands. She still watched through part fingers. That was enough for me, and I didn't think it was my place to reprimand anyone on parenting skills, at least while a movie was running in a crowded theater. I just walked out without seeing the rest of the film.

Sunday morning started with the panel 2001: MEMORIES OF HAL AND STANLEY. Cast members of 2001: A SPACE ODYSSEY (1968), Gary Lockwood (played David Bowman) and Keir Dullea (played Frank Poole), shared their experiences while they were working on the film and working with Director Stanley Kubrick. Both actors were enthralled by the director through his previous work. Dullea played football for UCLA and dated practice to watch Kubrick's film PATHS OF GLORY (1957). He came up with a story to tell his coach about having to go to court for a traffic ticket in San Luis Obispo (a three hour drive from Los Angeles). He arrived at Grauman's Chinese Theatre in Hollywood at 11:30 AM. "I watched PATHS OF GLORY until I had to go back for dinner that night. So when my agent called me and said 'Kubrick wants you for 2001,' well, I damn near cried." Willing to pay to take the part, he asked his agent how much it would cost him to do the movie with Kubrick. Lockwood had similar appreciation of the director and also being a avid reader of science fiction, he recognized the story when he was reading the script. Written in 1948, 2001 was first published in 1951 under the title "SENTINEL OF ETERNITY."

On casting the voice of HAL 9000, the spaceship's master computer, Lockwood related to us that Stanley Kubrick wanted a voice actor to be on set and perform his lines with the other actors. After passing on some initial choices he hired a British actor named Nigel Davenport who played Van Helsing in BRAM STOKER'S DRACULA (1973). Davenport worked with the actors for the first week of shooting. "And Kub" said "too British." So then he said, "you know I'll worry about it in post production." Shot at MGM Studios, in England, the crew was entirely British. Kubrick turned to his First Assistant Director, Derek Cracknell, and assigned him the extra duty of being the temporary voice of the killer computer. Lockwood then mimicked the A.D.'s voice which sounded more like the Artful Dodger's cockney accent, rather than the calm mechanical voice that we're familiar with from

the final film. The actors performed as if that they were truly communicating with the computer and it was convincing for the audience. Lockwood proclaimed, "Let me tell you, that took acting." The actor who did the post production and final voice for HAL 9000, Douglas Rain, is not very accepting of the science fiction and monster movie conventions. He will not make appearances with his co-stars or do anything that has to do with 2001. Even though he reprised the role in the film's sequel 2010 (1984), Lockwood quoted him saying "I have a 55 year career of playing major Shakespearian roles and all anybody wants to do is interview me about a job, which was a two day job!" As Dullea said he thinks that Douglas Rain needs to "get with the economics" and enjoy what participating with the movie convention circuit can offer.

The next presentation was BEHIND THE SCREAM OF HALLOWEEN HORROR NIGHTS OF UNIVERSAL STUDIOS HOLLYWOOD. This is the first time that there was a panel for California's Universal Studios at MONSTERPALOOZA. Creative Director, John Murdy, was accompanied by Art Director, Chris Williams, to discuss their inspirations in creating the West Coast version of the studio's Halloween celebration. Both men had spooky upbringings that lead them to share their view of the spirit world. Williams grew up in Marysville, California, named after Mary Murphy Covillaud, one of the surviving members of the ill-fated, cannibalistic Donner Party. His family had to drive through the town's graveyard each night where he would see the headstones glowing in the moonlight and misty specters and moving shadows that would fuel his dreams throughout his childhood. In his last week of college his dormitory experienced paranormal activity. One night he awoke to witness his roommate being choked by an unseen entity. Once the lights were turned on the attack stopped. Students throughout the building experienced similar events. The semester was finished out by sleeping with the lights on. Murdy's inspiration started when his mother allowed him to see FRANKENSTEIN (1931) at age four. At age six, he was having nightly fever dreams of Dante's Inferno. He dreamt of hands coming out of a sea of fire. It got so bad that his mother called in a priest to exorcise the dreams away. These memories were the inspiration for the amusement park's holiday presentations. Between 2001 to 2005, Universal Studios Hollywood Halloween went on hiatus, returning for the 2006 season. These two designers know that it's up to them to continue to bring in the crowds and to continue the Halloween event. They are now reaching out to the public to come up with character designs to be used in the 2013 event. We were directed to check out the website for more details, but at this writing there isn't any at www.halloweenhorrornights.com.

The next panel was a reunion of the cast and crew of THE MONSTER SQUAD (1987). Son of special effects giant Stan Winston, Matt Winston lead the group to share their memories of the film. In attendance was Director Fred Dekker, Actor Duncan Regehr (Count Dracula), Tom Noonan (Frankenstein monster), Tom Woodruff Jr. (Gillman), Michael Reid MacKay (Mummy), Mary Ellen Trainor (Emily), Stephen Macht (Detective Crenshaw), Ashley Bank (Phoebe) and the special makeup Effects Artists Lemmy McDonald, Alan McGillis, Steve Wang, Shane Mahan and Matt Rose. The 26 year reunion started with the actors being late to the panel. One of the effects crew members noted that it was the same as on the set, "the effects are on time while we have to wait for the actors." Director Fred Dekker co-wrote the script with Shane Black (IRONMAN 3). The two met while attending UCLA. Dekker approached Black with the idea of putting The Little Rascals with the Universal Studio Monsters. Black, at the time, didn't know he could write a script. This was before Black wrote

TWO-DISC 20TH ANNIVERSARY EDITION



THE MONSTER SQUAD 26 year reunion was held at MONSTERPALOOZA 2013. It seems like only yesterday that the 20th Anniversary was celebrated by this DVD. For more information on this DVD SEE: **THE MONSTER MEMORIES #16: 2008 YEARBOOK!**



LETHAL WEAPON (1987). THE MONSTER SQUAD has been compared with THE GOONIES (1985) because both films are adventure/comedies that revolve around kids. They also have another thing in common: The same actress, in both movies, played the mom, Mary Ellen Trainor. When it came time for Dekker to seek the rights to use the Universal characters, a representative from Universal stated that the characters had no meaning to the studios and felt that monsters lacked "longevity." The studio was not interested in participating in the film in any fashion. It was up to Stan Winston's team to create alternate versions of their iconic monsters. Practical special effects are the most impressive, but they are not without their challenges. In preproduction, the team came up with a way to make the effect of the Wolf Man reassembling himself. A Wolf Man arm was attached to a radio controlled race car. Stan found the team driving the limb-loaded car out in the parking lot. "What did that cost me?!" he asked. Stan had already had in mind a low-tech method for the gag:

pulling the body apart with wires and running the film backwards. Tom Noonan recalled the scene when he was being sucked into a vortex. He was dressed as the Frankenstein monsters and was told that the rocks and stones being flung at him by giant industrial fans were nothing but chunks of foam. They weren't. He was painfully pelted by hard blocks of masonry in the face. Michael Reid MacKey said that after a long day of shooting he was having a hard time finding his trailer. In full makeup and costume as the Mummy, he found himself lost in the woods, stumbling around until he heard someone say, "I found the Mummy!" Ashley Bank, who was five years old at the time, recalled the moment she was told when to scream for an upcoming scene. The monsters seemed scary enough to a kindergartener to provoke a scream. She asked when her cue would be. "Oh, you'll know," assured Dekker. When Dracula hissed in her face she said, "That was no acting." The movie wasn't a hit at the box office, but did find its following on cable and home video. Now available on DVD, there's a new generation of children that aspire to be Monster Kids.

The next presentation was CINEMA MAKEUP SCHOOL PRESENTS JOEL HARLOW'S ZOMBIE FACTORY. The Oscar winning, makeup effect artist provided demonstrations on how he creates the mind blowing makeup for film and TV. His work can be seen in STAR TREK, PIRATES OF THE CARIBBEAN: ON STRANGER TIDES and THE LONE RANGER.

There was an announcement that there would be a delay with the next panel to which an audience member asked, "So, what you're saying is that shark isn't working?" The question was referring to the numerous production problems that the movie JAWS (1975) experienced when Steven Spielberg and crew landed on an island known as Martha's Vineyard in Massachusetts. Eventually the JAWS panel was assembled and Production Designer Joe Alves, Screenwriter/Actor Carl Gottlieb, Actor Jeffrey Kramer (Deputy Jeff Hendricks) and Susan Backlinie (Chrissie) took to the stage. Alves obviously had heard that question/remark because he started by talking about the mechanical shark known as "Bruce" and let us know why it didn't work in the first days on set. The machinery was tested in fresh water at Universal Studios. When brought to location they found that saltwater dissolves electrical insulation and conducts electricity. On the spot re-engineering had to take place for the shark to be powered with hydraulics. The audio track had to be replaced whenever the shark attacked because the hydraulics were so loud. In preproduction Gottlieb said that if they did their job right they would make people afraid of swimming in the ocean, just as PSYCHO (1960) made people afraid to take showers.

Because of production delays and filming mishaps, re-writes were happening up to the last day of shooting. "The hardest thing I had to do was cut myself out of the movie," said Gottlieb. TV reporters were there when Gottlieb was filming his scene, when he leaned over too far, falling in the water and soaking his only costume. The scene had to be scrapped. He made the decision that his character's other scenes didn't flow well with the continuity of the movie. While he shortened his acting duties, Susan Backlinie increased hers by convincing Spielberg that it was best to hire an actor who could also do stunts. Being an experienced stuntwoman, Backlinie went to the local hardware store and picked up a couple of quick release clips. She fastened them between her hip harness and to the cables that pulled her during her shark attack scene. "So I could get out if there was a problem, because they wouldn't know if my screams were real or not." She said of her stunt with the unseen shark pulling her body to and fro,



Life-like JAWS display in the MONSTERPALOOZA MUSEUM and storyboard images from the film.

"It was easy. It was a free ride. When I felt being pulled one way, I waved my arms in the opposite direction." She's honored when fans come up to her and say that she's the reason that they fear the open water.

The local ship builders welcomed the production crew when told that they were going to be hired to build sets and boats for filming. The local summer inhabitants were not happy that their island was being invaded. They didn't allow production to be an easy venture. Alves was told that the simple act of driving a post in the sand at the beach would need approval from the city council and would take 2-3 months to be approved. He did his work without approval, hoping by the time he was prosecuted the filming would be done. In classic horror tradition, Dreyfuss' character, Matt Hooper was killed by the shark because he slept with Chief Brody's wife. But the affair was deleted from the script. Gottlieb presented Spielberg with the problem and had the idea to have Hooper live. "You'll get cheers when he appears," he assured the director. Despite all of the trouble the film had in

production it grossed \$260 million in its U.S. release. Gotlieb concluded the panel by saying "we are blessed to be a part of this perfect storm. None of this would be possible without your passion and interest. We thank you."

The last panel was a preview of the upcoming DVD THE PHANTOM OF THE OPERA—UNMASKING THE MASTERPIECE. Ron Chaney (great-grandson of Lon Chaney Sr.) and puppeteer/producer Bill Diamond took to the stage and showed clips of the documentary that featured Carla Laemmle. Ms. Laemmle

was in attendance with her family. At age 104, she looked very spry in the documentary, but on this day, it seemed, that she wasn't having a good day. Diamond took the microphone over to her so she could relate her memories of living on the Universal lot when her Uncle, Carla Laemmle, was running the studios. She told us that it was a wonderful place to live and that she loved to visit the on-site zoo and the elaborate sets. Her memories of dancing in the PHANTOM OF THE OPERA (1925) are on the DVD, but when pressed by the audience to tell us more she wasn't able to comply. Instead of getting the drift and letting it go, the

audience kept on asking her more complicated questions and it was going in the direction of embarrassing her. I wanted to jab my elbow into the idiot next to me who kept on asking her more and more questions that she was having trouble answering. One question was if she knew that Universal was the first place in the U.S. to hire a woman police officer. Instead of answering one question, she repeated a story of having to call the Universal Studios zoo to tell them that the camels had escaped and they were eating the grass on her lawn. She's a hundred and four, people! If you reach that age you'd be happy to be able to say that you need to go to the restroom! Despite having a bad day, she looked very beautiful and was allowing us to take her picture. In conjunction with the DVD there were two sculptures of the Phantom on the vendor floor. One was by Casey Wong which included a figure of Mary Philbin in a re-creation of the pipe organ unmasking scene. Casey's sculpture of Lon Chaney Sr. had the unique property of using life casts of Ron Chaney's hands! The other sculpture was done by Mike Hill where the Phantom struck a dramatic pose, pointing a threatening finger at the viewer. Both examples were very realistic. The vendor floor was packed on a Sunday afternoon and most vendors were happy with sales. Others only collected



Carla Laemmle (left).



Casey Wong's PHANTOM display (above) and Mike Hill's PHANTOM wants you (below)!



business cards and contacts in hopes for getting work in upcoming film and TV projects. By the time 6:00 PM came I saw the creatures being loaded back into their crates. Some creatures will have new homes and new masters. Others are to be sealed in the darkness of their containers to wait to rise again, next year at MONSTERPALOOZA, 2014.



Dear SCARY MONSTERS MAGAZINE,

(Continued from page 50)

Dear Dennis,

First of all, a belated congratulations on your recent Rondo Award. Beyond question, you are the Forrest Ackerman of our present generation.

MONSTERS MEMORIES (#86) was exceptional! With articles on **KOLCHAK, THE NIGHT STALKER**, and **ABBOTT AND COSTELLO MEET FRANKENSTEIN**, it simply cannot get any better.

Traditionally, in early October, we begin our Halloween festivities, by watching the incomparable Darren McGavin as Kolchak. Though decades have passed, his character is still timeless.

After viewing a variety of "B" movies, and Universal Studios standards, we culminate our Monsterfest by watching **ABBOTT AND COSTELLO MEET FRANKENSTEIN** on Halloween night.

With numerous laughs and scares, not to mention movie greats, Lon Chaney Jr., Bela Lugosi, and Glenn Strange, one would be hard pressed to find a more entertaining movie. (And let us not forget the epic battle between Count Dracula and the Wolfman!)

Dennis, your magazine is in a class by itself. There are many who await the latest issue to see what surprises may be ahead!

MARK WILEY Fountain Valley, CA

Hiya Dennis,

I received SCARY MONSTERS #88 in the mail a few days ago and decided to drop you an e-mail and give my thoughts (and guess the SCARY SECRET PHOTO). First, the SCARY SECRET PHOTO is Edward Van Sloan as Prof. Van Helsing from Universal 1931's DRACULA. You gave us an easy one this time.

The MONSTER FEST coverage was fun. I ran into Paul on the Vortexx site and congratulated him (and Deborah) on a job well done. COSMIC DRIVE-IN was great as usual. Dr. Johnny Scarseshock gave us some interesting tidbits in his SCARE-NEWS column. I also enjoyed KAIJU KORNER, SHOCK THEATER HORROR HOST UNEARTHED, and DR. GANGRENE'S MAD INTERVIEWS. Also, I like your new website.

Stay Scary, Daddy-Oh

MICHAEL DODD Cleveland, TN

Hi Dennis!

First of all, CONGRATULATIONS on the RONDO AWARD for BEST MAGAZINE (CLASSIC)! You really deserve it, as you have been the one to keep the spirit of the "Good Old Days" alive and well! I was so happy to hear that news!

SCARY 89! 22nd ANNIVERSARY ISSUE!

Second, THANK YOU VERY MUCH for publishing my article and sending me some extra copies! It was an awesome surprise the day I got home from work and discovered a box of #88's on my porch! I really do appreciate it very much and it does mean a lot to this monster fan!

I was very excited to hear the news about London and Christopher Lee. He is still out there, and I am treasuring every scene in every film he does nowadays! After writing my small article, I realized there is an incredible connection between Bond and Hammer beyond my small contribution. I also saw Honor Blackman at Pinewood, and completely forgot she was in **TO THE DEVIL A DAUGHTER** with Christopher Lee (the last Hammer horror film of the '70s). Then I started to realize how many stars did both...Ursula Andress, Charles Gray, Martine Beswick, Jenny Hanley, Edward de Souza, Geoffrey Keen...the list is endless. I was thinking how much fun it would be to contribute another article along these lines. I have some pics, and was thinking of **SPYING IN ON SCARY LONDON II: BONDING WITH HAMMER!** Let me know if you would like such a future contribution and I would be happy to work on that, concentrating on the different stars. (YES, Anthony, PLEASE do go for a Part II. THANKS! —D.D.) I just realized, 2 Bond Villains...Lee and Charles Gray, faced off each other in Hammer's **DEVIL'S BRIDE** (1968)...so it seems a nice article could be developed focusing on the Bond/Hammer connection! Thanks again!

ANTHONY MANGOS Johnstown, PA

Dennis & Co.,

I've gotta write—SM #88 is a GREAT ISSUE (and I've only been with your guys since issue #83)! I've gotta share my thoughts on several items in #88...I'll go super-nuts if I don't!

KAIJU KORNER: Just bought **GODZILLA VS. BIOLLANTE** from the local FOOD LION for \$4.99! Yes, the Japanese-subtitled English version is the best, and the extras are superb, for a bargain like this! Your coverage is RIGHT ON TIME! Great Giant Monster Movie!

Dr. Glassy's **MONKEYING AROUND WITH APES** essay is extremely informative concerning the '25 Scopes Monkey Trial (see **INHERIT THE WIND**). And I thought, '32's **MURDERS IN THE RUE MORGUE** was considered risqué due to the prostitution/Grand Gignol-esque angle! One should remember a few years ago the chimp rage-rampage occurring in the light of trying to humanize a naturally wild creature...makes me think of the original Poe story and its razor-wielding, lathered-up orangutan. Life imitating art?

Bob and Lou Mazza's **SCARY STILLS** neglected to mention the Bela Lugosi still from **THE MYSTERY OF THE MARY CELESTE** is also the early Exclusive Films horror picture! Don't get it? Exclusive was actually the first HAMMER FILMS production company! Pretty good flick, too, although that's not the way it really happened! Read Brian Hicks' **GHOST SHIP: THE MYSTERIOUS TRUE STORY OF THE MARY CELESTE & HER MISSING CREW** for details!

I really enjoyed the cover article about the movie **TEENAGERS FROM OUTER SPACE**, which inspired me to break out, my Treeline Films DVD and re-review it! I didn't

notice the "white streak" in the clouds at 3:05:00, but did see the animated gunfire at the courthouse shootout! Nice dubbing, too; I had no idea Graefit dubbed the dialogue reverse-conventionally, and it looks (sounds?) pretty good! The music cues, by the way, should sound familiar...they're library scores—we've heard 'em before in such flicks as '58's **THE BADLANDERS** and (most especially) '68's **NIGHT OF THE LIVING DEAD!** And the movie's not at all bad! We've seen much worse (see 1963's **THE CREEPING TERROR** or 1965's **SPACE MONSTER** for comparison)! I first saw this (I believe) on **DR. MADBLOOD'S MOVIES** (WAVY-TV 10 Portsmouth/Norfolk/Newport News) back in '75....re-discovered it a few years ago on DVD—and thanks to **SCARY MONSTERS** #88, I've enjoyed it again!

The "explorer" in the **SCARY SECRET PHOTO** is none other than Edward Van Sloan as Professor Van Helsing, and the movie in question is 1931's **DRACULA!**

Thanks you D.D. & All Monster Kids Friends!

JACK JONES Tarboro, NC

Dear Dennis (MITCHELL),

Really enjoyed your article on **RAMAR OF THE JUNGLE** and **CAPT. Z-RO**. You sent a call out to baby boomers for help with Ramar's assistant: All of the episodes I have Nick Steward as "The Best Guide in Africa" Willie and his pet monkey Babette. Nick played "Lightin'" on the old **AMOS AND ANDY SHOW**, billed as Nick O'Demus. Ramar was cool as a needed source of employment for the black acting community and the likes of Rex Ingram, James Edwards, Juanita Moore, Woody Strode, and more all had acting stints on the show. I still get a shot of nostalgia when I hear the generic music played from **SPACE PATROL**, **CAPTAIN MIDNIGHT**, and **RAMAR OF THE JUNGLE**.

The scene of Roger the Robot peeking around the corner in SF had me laughing out loud.

KEITH FELLER Santa Cruz, CA

Dear Dennis;

On July 26, 2013, lifelong horror film buff Thomas Hludzinski (age 58) of West Babylon, NY passed away from throat cancer. Since the first issue of **SCARY MONSTERS** hit the stands, Tom was one of your most avid readers and remained so to the end. He was very proud of the fact that he had a complete (mint) set of **SCARY MONSTERS** from #1 up (including all of the Yearbooks) and he was always talking up the mag to every horror film buff he met. From early childhood, he had immersed himself in watching and researching monster and sci-fi flicks of every genre, from the old Golden Age silent classics right up to the most current releases. I knew him for more than 20 years as a customer in my store (**LONG ISLAND COMICS**), and in all our conversations, I was never able to stump him on even the most obscure trivia regarding his favorite movies. He had literally thousands of DVDs, Tom collected everything from Jess Franco to **MOTHRA**.

Toward the end, while undergoing his various radiation treatments and surgeries, he told me that reading his **SCARY MONSTERS** always helped him to get through the bad days by taking his mind off his problems. The articles and photos transported him back to a much better time...a time of monster clubs and Aurora model kits and drive-in double features and

WANTED! More Scary Readers Like:



THOMAS HLUDZINSKI !

Zacherley's CHILLER THEATRE.

He used to talk about writing to S.M. to see if he could get his name mentioned in the letters column, but he kept putting it off, saying he didn't know what to write. So I thought I'd write that letter for him, to let you know how your magazine helped make his final days a lot more bearable. If he could, I know Tom would tell you "Keep up the great work, Dennis!"

From the gang at **LONG ISLAND COMICS**, we'll miss you, Tom.

FRANK VERZYL

Hi Dennis,

I loved the time worn look of the great Terry Beatty cover for issue #88. Looks to be another classic issue and I must say after 88 regular issues, Dennis you are still on top of your game! Anyway here's my idea for issue #100's cover for **SCARY MONSTERS**, how about the great Terry Beatty drawing a total of 100 different classic monsters and horror hosts plus have Sam Scare and friends in there too! They could be walking to a Scary Castle with signs in their hands saying stuff like "Scary Monsters Forever" and "Monsters Rule!"

Also have Sam Scare dressed in a red and white striped outfit like "Where's Waldo?" And make Sam hard to find!

Your friend,

JOHN CASTIGLIA

Dennis,

Here is my renewal for the upcoming year!

I think you do a great job with it and I'm looking forward to

seeing that 100th Issue!

BRIAN KALLENBERG Petersburg, MI

Dear SCARY MONSTERS MAGAZINE,

Thanks for the past issues. They were great! You have the best magazine there is. I love it and can't get enough of it.

Here enclosed is another amount of money for the magazines that I love and enjoy!

CLARK KELLER Lexington, KY



Ray Harryhausen dies at 92

It is with great sadness to hear about the death of stop motion special effects legend Ray Harryhausen. Yet still I wonder why does it bother me so since he lived such a long life. Is it my love of his creations and films? Is it our mutual love of KONG? Is it because I have met him personally? No, I don't think so. I think it's because he is one of the last links to the days of being a child watching horror movies and sci-fi films after school and getting the latest issues of FAMOUS MONSTERS OF FILMLAND and reading about his films and how he did the effects and seeing him in the pages hanging around with Forry and other elder statesmen, the legends that are gone now. Now I know there are other "Forry's children" out there like Steven Spielberg, Rick Baker, Bob Burns for example and even though Forrest J Ackerman passed away almost 5 years and Ray Bradbury last year, this death closes a chapter in Monsterville. I do have peace in knowing there are great magazines like SCARY MONSTERS that carry on the tradition and spirit filling us all with great MONSTER MEMORIES and it was an honor to do a piece of art of the

many creatures of Ray Harryhausen's career in an earlier issue. At the age of 92 he had a great life and career yet I feel somehow he would go on forever and in a way with his movies he will be.

SCOTT PENSAK

Dear Dennis,

Dennis P. Mitchell's article on CAPTAIN Z-RO was a touching tribute. By the way, the actress who portrayed Molly Pitcher was Roy Stevens' wife.

On RAMAR OF THE JUNGLE, Charlie was a professional guide and hunter who assisted Reynolds and Ogden. He was played by James Fairfax. Walter was his parrot.

With regard to Allen A. Debus' article, it's relevant to note that in the novel A JOURNEY TO THE CENTER OF THE EARTH, the explorers never actually reach the Earth's core. They encounter the underground sea at a depth of about 21 miles and from there their journey is mostly horizontal until their ejection from the volcano.

In the context of the film GORGO, it's clear that the illustration is not intended to represent the newly-discovered creatures but is merely an example to show the comparative sizes of an infant and adult dinosaur.

Also, since the clock tower with Big Ben, destroyed by Mama Gorgo, stands 320 feet high, she's obviously much taller than 200 feet. Scientifically impossible? Tell that to the survivors!

Oh, the SCARY SECRET PHOTO is Edward Van Sloan as Van Helsing in DRACULA (1931).

Yours truly,

KIM NEIDIGH San Antonio, TX


By now you know the correct answer to last issue's SCARY SECRET PHOTO and just in case you didn't read Kim's Scaremail above! Here's all you Scary Readers who sent in the correct answer or in a few cases half-answer...Timothy Walters of Muskogee, OK; Heidi & Steve Brown of Allen Park, MI; John Jenkins Jr. of Hammond, IN; Kim Neidigh of San Antonio, TX; Joe and Lucas Schultz; Jeff Kurta of Bessemer, MI; Michael Aguilar of Coolidge, AZ; Michael Dodd of Cleveland, TN; Jack Jones of Tarboro, NC; Russell Krick; Dino Laurie Gray of Trenton, NC; Dana Guy of Wheat Ridge, CO; Richard Davidson of San Antonio, TX; James R. Parady of Old Town, ME and Gary Alan Duncan of Aberdeen, MD. Looks like we've run out of room on this page so you're going to have to search for the SCARY SECRET PHOTO on another page in this issue.

Continued on Page???



A "Phan"—tom favorite of the Hammer Kind!

"PTHE HANTOM OF THE OPERA

IN EASTMAN COLOR!



by Kent R. Daluga

Once again it is time to put words to paper/computer screen and so I thought that while all good things/times are subject to the memories they provide and the people they entertain and that it was different for everyone. So with this in mind I believe the time is right to take a look back and review/preview one of the first horror films I ever saw on television as a kid and I still enjoy as an adult....Strange to be so far away from that age (kid) and still not feeling it in the mind??

The film was **THE PHANTOM OF THE OPERA**, a Hammer/Universal International production released in 1962 starring Herbert Lom as the smooth talking masked-mad-man. I remember the night I saw it for the first of many viewings. I was with my brother, Allan and others at a friend of my father's house...color TV in a front room and the lights were low...and that opening with the eerie organ music and then the slow panning in on a watery/blood shot eye behind a ragged mask...yippe!

A recent viewing (August 2013) of this British colour films still

works for me as the story moves at a swift pace as I enjoy the reworking of the Technicolor/Oscar winning 1943 **PHANTOM OF THE OPERA** albeit with some changes. The marvelous Claude Rains (Erique Claudin was a composer/pianist and a violin player in the Paris Opera and Herbert Lom (Professor Petrie is a composer/piano/voice teacher at some academy/school....both suffer great pain to their psyche and of course their skin/hands face...acid burns!!

Lom's Phantom and Rains Phantom are cut from very similar cloth as they both seek out revenge on those who "have stolen their music"...the voices in the rain come calling. The Lom Phantom in as I remember after my first viewing was also on WLS-TV/7 in Chicago on the **MOVIE MOVIE** or as a 3:30 p.m. movie and the Rains Phantom was on WGN-TV/9 in Chicago and then on WFLD-TV/32 at various times. I know

WOR-TV New York played the Rains version as well and then they were gone...not to be seen (by me) again on the TV airwaves.

I remember finding/getting a catalogue from a company in Washington D.C. (**VIDEO VAULT**) in the mid 1980's that would rent via the UPS package system rare VHS titles and using



them to see the Lom version transferred from a 16mm film print. The Rains version would come to me in the form on an official VHS release from Universal Pictures at about the same time...mid to mid late 1980's.

First impressions are tough to beat as I saw the Hammer (1962) version first and the Universal (1943) second and the Lon Chaney (1925/1930) third on PBS TV/11 in Chicago sometime in the 1970's and then on VHS tape as it was released. The Hammer version has less opera and the Rains has more...they both work in achieving suspense as in the chandelier scenes as well as other mayhem caused by the Phantom and his side-kick/protector...or in the case of Chaney (trap doors, heat rooms, crashing chandeliers, or hang-mans nooses). The Chaney Phantom is a "victim" of his fate as in the face that Christine has to gloat upon and whose heart she will break...as Lom's Phantom wants to hear his music played/sung before he dies and Rains Phantom is truly in love with Christine and pays for her voice in a crushing death and Lon's Phantom pays for his madness in the maddening crowds blows to his skull and then to drown in the scene.

That first viewing in a dark room of the Herbert Lom's PHANTOM OF THE OPERA is still with me today and I guess will be with til' my memory is lost to time and let's hope never to be forgotten on screen or the printed word or whatever comes next in this digital era.

Keep the mask on and enjoy the "screams" of your youth...Kent



THE PHANTOM of the OPERA

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SCARY 89! 22nd ANNIVERSARY ISSUE!

081 SCARY MONSTERS MAGAZINE A Real Monster Magazine!

WHO'S AFRAID OF GRIMSLEY?

by Al Kracalik

In the mid-70s the LOS ANGELES FREE PRESS ran a series of articles I wrote under the canine pseudonym "Al Satian" on conventions, movie special effects, radio and TV until budgetary restraints brought things to an abrupt end. The following feature on KHJ-TV's Robert "Grimsley" Foster of FRIGHT NIGHT (1975-1978), written from press releases and a brief interview while the show was airing thus "fell through the cracks" and failed to see print. When this horror show host memento surfaced during a file search, SCARY MONSTERS immediately sprang to mind as the ideal venue for publication, however belatedly.

The station had only one prop coffin in its inventory, so, as mentioned in the article, Foster purchased some genuine coffins with bizarre revelations about the business of undertaking. Catalogs and brochures intended for "the trade" turned up in Foster's mailbox advertising, among other curiosities, "The Cadillac of Caskets" displaying a white knight astride the coffin! And the "plush" lining of one of the caskets turned out to be stuffed with wadded newspaper! As Foster himself points out, "They're only made to be used once!"

And on that morbid note, let's ask ourselves....

WHO'S AFRAID OF GRIMSLEY?

"Would you buy a used casket from this man?" Robert questions Robert "Grimsley" Foster's calling card. Perhaps you'd better not—the caskets employed as props on GRIMSLEY'S FRIGHT NIGHT (Saturdays, 11:30 p.m., KHJ-TV 9) are the genuine article, and are already showing signs of wear. "They're only meant to be used once, you know," he reminds with a sardonic twinkle in his eyes. Several of them, in fact, had to be stored upended in his studio office while KHJ's prop room was being remodeled, and he and his wife Susan keep the one used for Grimsley's personal appearances in the guest room of their West Hollywood abode. Needless to say, the Fosters have



"Would you buy a used casket from this man?" (All photos by Susan Foster unless otherwise noted.)

treated more than one overnight guest to a less-than-restful repose.

The latest in a proud tradition of TV horror-show hosts (longtime L.A. viewers will remember Vampira's program of the fifties), Grimsley plays the role of a vampire who, for the sake of relaxation and convenience, is self-employed as a mortician. Like his most recent predecessor, the late Larry "Sinister Seymour" Vincent, he takes great delight in holding up the not-always-first-rate films he frequently hosts to devastating ridicule. In one of his interludes during a showing of GRAVE OF THE VAMPIRES, for instance, he hacked up



**Grimsley's most recent predecessor,
the late Larry "Sinister Seymour"
Vincent.** (Photo courtesy of Al Kracalk)

to a scene wherein a victim's concerned boyfriend confronts the malefic Charles Croyden with "Either you're a vampire, or she's an awfully good actress!" He must

television industry as a cameraman. Following a stint with CBS News in New York, he spent four years as a producer-director at KTLA in Los Angeles, doing his first performance as Grimsley on their 1975 Halloween Special. The attention garnered from this broadcast led to his current program at KHJ, where it appears he is quickly becoming a late-night "Way of Death." With his opening appearance alone he received the

(Below) The front and back cover and inside section of a 4-page promotional brochure.

Sincerest Sympathy

When you Watch

Grimsley

Saturday Nights 11:30 pm

Starting this Fall

On Channel 9

© See spot run 1976

Warning: The Subject General Has Determined That Dying Is Dangerous To Your Health.

© See spot run 1976

Warn your friends

Grimsley hosts:

- The Night Visitor
- Blood on Satan's Claw
- Grave of the Vampire
- Children Shouldn't Play With Dead Things
- Theatre of Death
- Silent Night, Bloody Night
- Torture Garden
- The Beast in The Cellar
- Let's Kill Uncle
- The Brotherhood of Satan
- And Other

Grimsley

Fairy Tales

Starting Sept 4th on
Channel 9 !!



Would you buy
a used casket
from this man?

GRIMSLEY

Grimsley

Saturday Nites 11pm. Channel 9

November 14, 1976

Dear Grimsley People:

Your mad Vampire has been down to no good these days, embalming live bodies on stage, conducting a corpse ballet, and generally causing mischief at the Crescendo in Anaheim, where he packed them in this Halloween. This mayhem has not caused him to reform, however...quite the contrary. Your resident T.V. mortician is now looking forward to doing a series of "Live(dead?) shows hosting horror films for the Mann Theater Chain throughout Southern California. The premier will include a racous operation where he will resurrect an 8 ft. tumor from his first victim, besides giving his own eulogy and wacky funeral obversations from his casket. If you've been watching the show, you're going to love this live performance. It's at the El Portal Theater in North Hollywood, Friday, November 26th, at MIDNIGHT! Phone: 769-4041. Directions: take the Ventura Fwy to Vineland exit, make a right, go 2 lights, make a left on Lankershim. (corner of Lankershim & Wedington) BE THERE AT MIDNIGHT!

Other news around the mortuary is bananas! Grimsley's been trying to attend the next mortician's convention, but feels his fangs might give him away! At any rate, he's been most active for a dead person. Grimsley sends his love to all of you, and hopes you've been enjoying the show. And, yes, don't forget the "live-dead?" show Nov. 26th...that's the Friday after Thanksgiving...I'm sure Grimsley will do something fowl....

IT'S BEEN NICE DECOMPOSING WITH YOU!
Gizelda - GREZELDA-Mortuary Asst.

UNDERTAKING

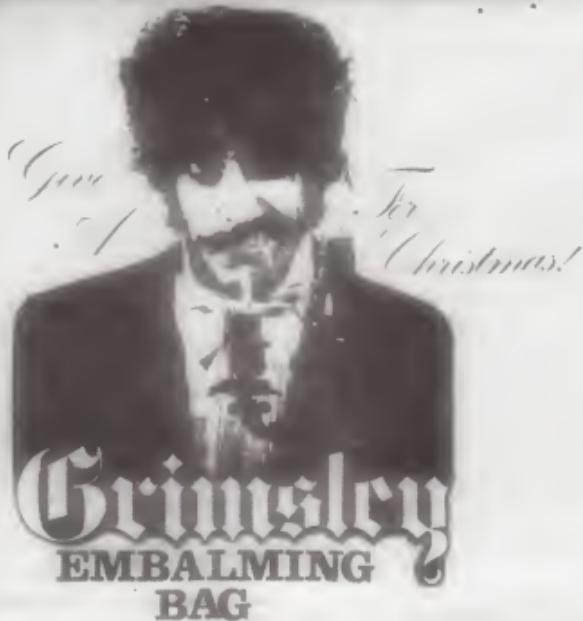


highest ratings of all the independent channels for this time slot and began receiving the first inquiries regarding syndication. "This is like running for office," he notes, "though it's a strange office I'm running for!"

Unlike Seymour or his current competitor, Don "Famous Morris" Sherman, however, Grimsley prefers to keep his humor in the Gothic tradition, eschewing vaudevillian routines in favor of such educational offerings as "Brain Surgery For Fun & Profit" and "Creative Embalming." As manifestly macabre as his clowning becomes, Grimsley nonetheless feels

that a sense of humor toward death is a healthy thing. "Grimsley should be made a part of every American household," he enthuses. "Once people see how ridiculous he looks in his predicaments as a vampire-mortician in a sordid mausoleum, they'll begin to understand that most of their fears are entirely artificial and nothing to worry about in the first place."

Plainly, Grimsley fears naught as he breaks into his death's-head grin and beams, "It's been nice decomposing with you!" *More GRIMSLY decomposing on the next page...*



Please send me Grimsley Embalming Bags at \$3.75 Ea.

NAME: _____
Address: _____
City/State: _____
Zip: _____ Tel: _____

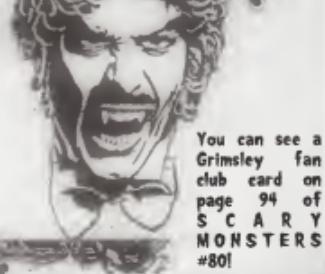
Grimsley T-SHIRT

I want Grimsley T-Shirts at \$5.49 Ea.

NAME _____
Address _____
City/State: _____
Zip: _____ Tel: _____

Sizes:	Quantity:
S	_____
M	_____
L	_____

Grimsley



You can see a
Grimsley fan
club card on
page 94 of
SCARY
MONSTERS
#80!

UNMASKING THE PHANTOM

by Cortlandt Hull

The Lon Chaney Sr. **PHANTOM OF THE OPERA** became a favorite film of mine, since the age of seven, when my parents, knowing my fascination with classic horror, bought me an 8mm film print of the entire movie. Reading the original 1909 novel by French author, Gaston Leroux, it is amazing how close Chaney came to the description of the character in the book. Lon achieved his death-head appearance by gluing his ears tight to his head, pulling back the tip of his nose attached by spirit gum with fish-skin material, to his brow, and using early materials such as cotton and collodion, a bald cap and special false teeth, all



Carla Laemmle as a ballerina in **THE PHANTOM OF THE OPERA** (1925).

combined with his skills of face painting, he created the skull-like visage of "Erik"—never to be forgotten! Of all the various films based on **THE PHANTOM**, the 1925 version, directed by Rupert Julian, remains the closest to the book, except for the more dramatic ending. When developing the documentary "**UMASKING THE MASTERPIECE**," the original Chaney film was to play an important role, but the intentions was to

Legends of Film and Fantasy
Witches' Dungeon
presents

The Phantom of the Opera

UNMASKING the MASTERPIECE

A revealing retrospective of the timeless horror classic,
from the silent screen to the Broadway stage.

A new documentary featuring
CARLA LAEMMLE, MICHAEL F. BLAKE, RON CHANEY
TOM SAVINI, STEVE HABERMAN, DANIEL ROEBUCK,
the Broadway "Phantom" - HUGH PANARO and many more.
written, produced & directed by CORTLANDT HULL
from "THE WITCH'S DUNGEON" & BILL DIAMOND PRODUCTIONS
© 2013 - CORTLANDT HULL
www.preservehollywood.org

cover many of the other versions, with emphasis on the Claude Rains and Herbert Lom portrayals as well.

It was wonderful interviewing the warm and charming Carla Laemmle at her home. When she was just 15, Carla appeared as the Prima Ballerina in the 1925 **PHANTOM**. Somewhat overwhelming to consider Carla actually saw Lon Chaney performing as **THE HUNCHBACK OF NOTRE DAME** and



Carla Laemmle with Cortlandt Hull unmasking the Phantom!



as THE PHANTOM on the sets of Universal Studios, founded by her uncle, Carl Laemmle. She was also close friends with actress Mary Philbin, who co-starred as "Christine," with Norman Kerry and Chaney. Carla mentions during my interview with her, Lon Chaney did not want Mary Philbin or anyone to see his makeup until they actually filmed the unmasking scene. When Mary pulled his mask off—at that moment, Carla said Mary actually fainted on the set! But you should never put your camera away too soon, after the interview, as we were going out the door, Carla added: "Oh, I forgot to mention—when Mary fainted, Lon rushed over to

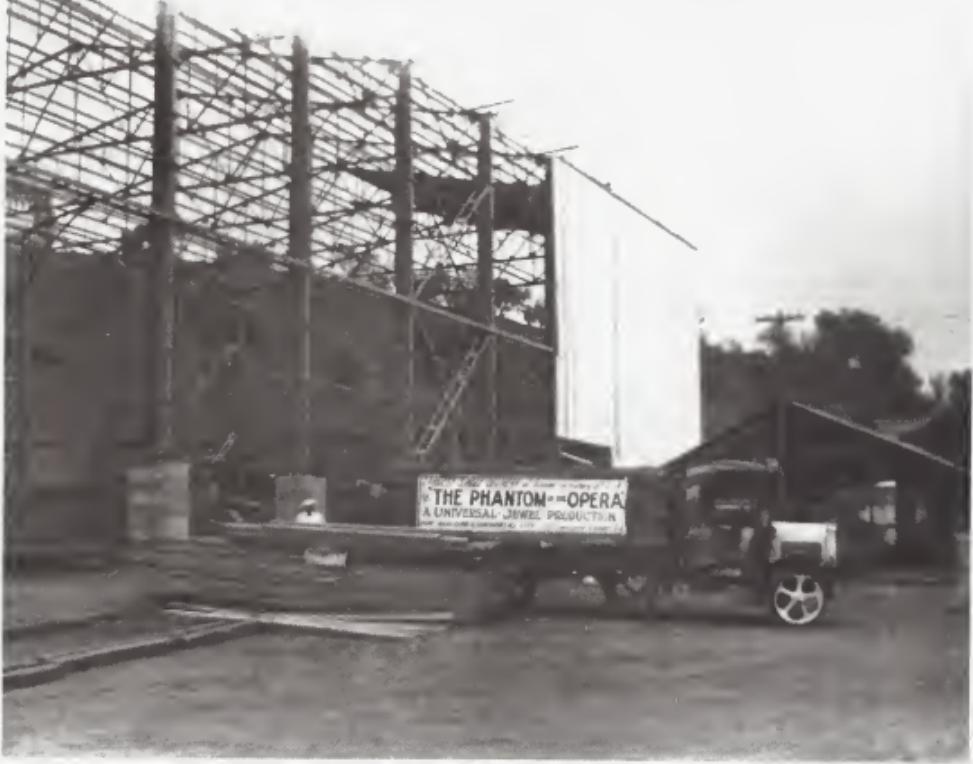
help revive her, but he camera crew said—Lon, you are the last person she needs to see when she wakes up!"

Ron Chaney gives insights about his great grandfather, Lon Chaney Sr. and his unique approach to creating or developing a character, by studying a real persona, and adopting some of that person's characteristics. Chaney historian and makeup artist Michael F. Blake takes you behind the scenes on the building



Ron Chaney with an unmasked Phantom head.

of Stage 28, the opera house set, and grand staircase. We shot new footage on Stage 28 at Universal, which combined with Blake's comments, gives you a visual tour of the Opera house set, the oldest standing set in Hollywood. Blake gives intricate background information on this elaborate production, all shot at Universal Studios, illustrated with rare photos and the original production sketches drawn by Ben Carré. More details are given by Jason Barnett about one of the main sculptors and designers of the 1925 PHANTOM production, Charles Gemora, best known for his various gorilla appearances in films.



Film historian and screenwriter, Steve Haberman reveals some rare facts about the making of the 1943 Claude Rains version, and why changes were made from the original book. Surprising how Rains was picked for the lead role. Boris Karloff was Universal's first choice, but he was on Broadway starring in ARSENIC & OLD LACE with my great aunt, Josephine Hull. Karloff could not get released from his Broadway contract to appear in the Technicolor remake, and Rains got the part. Haberman also gives details on the 1962 Hammer Film starring Herbert Lom, with a revelation as to who was originally planned to appear with him in the film.

Makeup artists and sculptors Tom Savini and Mike Hill give their views

The building of Stage 28.

on the importance of Chaney's pioneer efforts in film makeup and how he accomplished his effects, which have influenced and inspired so many others in the industry. Actor Daniel

Roebuck discusses his favorite film MAN OF A THOUSAND FACES, starring James Cagney, a tribute to Lon Chaney's artistic ability and career. Dan also displays an original makeup appliance used for Cagney as THE PHANTOM, and the various problems of transforming Cagney into the classic Chaney makeups.

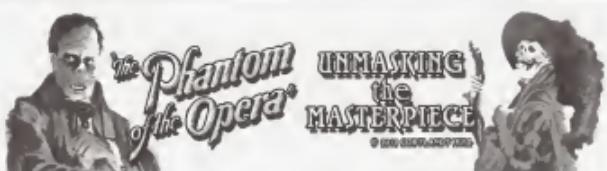
This retrospective takes you from the silent classic, up to the current actor playing the legendary "Opera Ghost," Hugh



Panaro, starring in Andrew Lloyd Webber's **PHANTOM OF THE OPERA** celebrating the show's 25th year on Broadway. Oddly, while interviewing Hugh Panaro, I learned he was a classic horror fan from childhood, he built the Aurora MONSTER SCENES kits, and read FAMOUS MONSTERS. When Hugh mentions the 1925 version, he said: "To me, it doesn't get much better than that—it is my favorite, and how brilliant Lon Chaney was in both his performance, and makeup skills." Hugh also displays on camera, the various makeup appliances he wears on the Broadway show, as well as the "Phantom" and "Red Death" masks, with insights into his performance and dramatic stage effects.

I felt the **PHANTOM** needed a female narrator to relate his story, as if told by "Christine." I was fortunate to have the multi-talented actress-singer Florence Lacey perform the narration. In the 1980's she starred on Broadway in **EVITA**. Florence gives so much feeling to the tale of this oddly romantic denizen from the depths of the Paris Opera. What really punctuates the documentary and gives it the right mood is the remarkable music score on pipe organ performed by Stephen Grant, with music editing by Tristan Avery Vetter. The music, narration and interviews are enhanced by over 600 rare photos and posters which were carefully restored for the productions, by myself and Wayne Hatley. As Mark Hamill commented about the documentary: "I loved every minute, and didn't want it to end. I couldn't resist freeze-framing throughout, to enjoy all the beautifully restored rare stills and posters."

This was truly a labor of love by all of us involved in the documentary, everyone donated their time and talents, as it benefits the non-profit **WITCH'S DUNGEON CLASSIC MOVIE MUSEUM**. A special thanks to my video and audio editor, Glen Baisley, and Bill Diamond who filmed most of the interviews and footage with me. Bill also provided production facilities. Plus the generous collectors that loaned their rare photos, posters and collectibles to us for restoration, among them—Douglas Prosch, Wes Shank, Ron Borst, Michael F. Blake, the



Comments from MARK HAMILL ("Star Wars") - he put this on "Twitter" for his fans about the "Phantom" documentary...

"The new **Phantom Of The Opera** documentary, "UNMASKING THE MASTERPIECE" is fantastic! I loved every minute and didn't want it to end. Although the running time is 105 minutes, if you're like me it will take hours to finish. I couldn't resist freeze-framing throughout, with all the beautifully restored posters, lobby cards, rare stills and much appreciated looks at the makeups for each and every Phantom. Plus the current Broadway Phantom Hugh Panaro, actually displays the three prosthetic pieces he wears and gives a detailed description of the process he undergoes. A phenomenal treat for film fans and Phantom freaks alike! Available through The Witch's Dungeon website - www.preservhollywood.org - I really did love it, and can't wait to see it again!"

Comments from Lon Chaney historian & author - MICHAEL F. BLAKE...

"Folks: If you are interested in ANYTHING to do with **PHANTOM OF THE OPERA**, then do yourself a favor and get Cortlandt Hull's OVO - "PHANTOM OF THE OPERA: UNMASKING THE MASTERPIECE" - the end-all PHANTOM doc. It really gives PHANTOM fans a wonderful background on the whole fascination of poor old Erik. Cortlandt has done a masterful job on covering the making of this film. It is a documentary that should be seen. BRAVO! - Are you listening TCM???"

Cortlandt Hull
executive director
"The Witch's Dungeon Classic Movie Museum"
90 Battle Street
Bristol, CT, 06010
www.preservhollywood.org - witchsdungeon@stbglobal.net



Chaney family and others. The saga of the "Opera Ghost" continues to intrigue us, as we will always be drawn to those dark underground catacombs to visit the abode of **THE PHANTOM OF THE OPERA**. I hope many of you can attend our screenings, details are available on our website—www.preservhollywood.org.

Raceys—Believe It or Not!

THE WITCH'S DUNGEON
A MUSEUM OF CLASSIC HORROR IN BRISTOL, CONN., FEATURES 13 LIFE-SIZE REPLICAS OF SUCH HORROR-MOVIE CHARACTERS AS FRANKENSTEIN'S MONSTER, DRACULA, THE MUMMY AND THE PHANTOM OF THE OPERA WHICH MOVE AND SPEAK THEIR IMMORTAL LINES



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SCARE-NEWS

SCARE-NEWS 89 OR THE THING THAT KEPT COMING BACK RETURNS!

by Johnny Scareshock

Since this column was sent by electronic submission it was examined and studied by the Department of Homeland Security and found to have passed the Monster requirement allotted by your government. Happy haunting!

HAPPY HALLOWEEN

It's that time of year we monster lovers have claimed on our own. The October air blows a mild chill, the orange moon shines brightly in the sky. It's

Halloween!

Like many of you I hold this holiday dear to my heart all year long. Even as a child I looked forward to this day.

Maybe it's because I live close to high school and am in tune to the various school holidays that nostalgia always takes over. As a kid late July was when it began. All of our fire crackers were spent and school was little more than a month away. There was anxiousness about the weeks ahead. My close friends and I used to haunt an apple tree in the woods behind my house. In late July the lightning bugs would be fading away and the crickets would be coming out to sing their songs. The apple tree's fruit was ripening and we used to take the apples and eat them into little jack o' lanterns.

At night we'd sit behind my friend's garage near the end of town and tell ghost stories. Many were retellings of what we had read in the latest scary comic books only improved to our liking. In the middle of September the stores would begin to display the Halloween goodies they had in stock. It was all so wonderful.

Today it is quite similar only now instead of playing in the woods I haunt various stores to watch them bring out the Halloween goodies. It starts with the craft stores in late July and early August to the second hand stores later in August to the big box stores. Then it is all over for another year!

THE MIME IS TALKING!!!

What do you think of this year's movies so far? IRON MAN rocked. Downey's contract expired and he refused to do anymore IRON MAN movies. However, Disney came through with a very generous raise so you will see him as IRON MAN in the next two AVENGERS movies.

I did not like the new Will Smith or Tom Cruise science fiction adventures. What surprised me was how badly Smith's movie bombed. I did not like his version of I AM LEGEND yet it brought in loads of money because it was a Will Smith vehicle. So what happened with his latest move? I thought the creatures were too obviously CGI. Heck, I saw JURASSIC PARK 3-Dub a few months earlier and it still stands up. The CGI in that movie is barely noticeable.

So the Will Smith movie bombed. The Tom Cruise movie bombed. The Johnny Depp LONE RANGER movie bombed. Interestingly enough Johnny Depp said he is retiring from movies. Don't panic he's scheduled to do nine more before that happens. Brad Pitt's WORLD WAR Z bombed. All big stars in big money pictures failed. Wow!

That must be some kind of record.

Seriously, I liked WORLD WAR Z as a CONTAGION clone. This germ pandemic stuff does scare me but as a zombie movie it blew chunks. If you have never read the book you should. The book features SLOW moving zombies. The only similarity with the Pitt movie was the title.

The SUPERMAN movie was dark but not as good as I had hoped for. As mindless summer entertainment it fit the bill but as something epic like the Marvel Comics movies it sorely lacked. Warner Brothers sank over two hundred million into it and couldn't come up with a decent story. The next SUPERMAN movie will be a team up with BATMAN but Christian Bale will not reprise his famous role.

RIPD showed promise but failed miserably at the box office. And PACIFIC RIM was controversial. Again as mindless summer fare it was okay but come on, everyone knows that big monsters only attack Toyko so it lacked a little realism.

Did Matt Damon do it for you in ELYSIUM?

THE WOLVERINE was a fun action movie. I prefer Wolverine with the X-MEN but what are you going to do? Hugh Jackman has played Wolverine in six movies. He loves the character and will be playing Wolverine in the next X-MEN movie as well. The new movie is entitled X-MEN: DAYS OF FUTURE PAST based on the successful story from the 1980s where we are sent to a possible future where the Sentinels have wiped out most of the mutants. The movie is due for release in 2014 but already sneak trailers have been released and they are good.

Cheek out the teasers for the new SPIDER-MAN movie as well where he faces off with Electro!

The new TV season should be in full swing by the time this issue hits the newsstands. I like that a series called SLEEPY HOLLOW is airing but I fear it won't last long. It's on FOX. I won't get to see it until rerun season anyway because the Bride and I watch comedies on Monday nights. The CW's TOMORROW PEOPLE looks good. I do not know if this series is based on the British series of the same name that used to be on Nickelodeon Channel way back in the 1980s when that channel was starting out. If so the series should be good.

I am looking forward to Marvel's AGENTS OF S.H.I.E.L.D. I know they will be encountering some awesome bad guys and the writing will be above par. If not I shall be sorely disappointed.

DOCTOR WHO fans may be upset to see Matt Smith leave. He is finishing off the season and his replacement will begin with the 2013 Christmas special. The new Doctor is Peter Capaldi. Who? He is a Scottish born actor. American audiences met him in WORLD WAR Z. He was the World Health Organization Doctor who let Brad Pitt go into the zombie unit to get a Pepsi.

LOVE THOSE MONSTER SHOWS

Okay this was a big show year for me. I visited MONSTERPALOOZA, the spring CHILLER show, BLOBFEST, and the ever awesome MONSTER BASH.

This year I could only attend the BASH for a few hours. I had to take the Bride to the airport at 5 in the morning that Saturday then drive 3 hours opposite in the direction of the BASH to attend the big NORTHEAST PAPER COLLECTOR show in Allentown.

Let me tell you that Ron Adams did an awesome thing moving his show to Mars. Now it can grow even bigger. I got there, after a three hour drive, by nine in the morning. I hooked up with my editor and his lovely wife whom I'd not seen since 1993 and had a great time. I bought lots of wonderful goodies off the dealers. Seriously they were practically giving the stuff away at such cheap prices! My big score was when I caught up with Buddy Barnett and came away with a ton of movie stills, another Vincent Price autographed picture (I do

have a few), and some documented props from PLAN 9 FROM OUTER SPACE!

Unfortunately I had to leave at 4:30, less than two hours after the show opened but MONSTER BASH was worth the three hour drive to and the three hour drive from the show.

Ron and Ursula, thank you for having me.

HORROR HOST NEWS

Check out the gang from CASTLE BLOOD. Their new digs are all indoors so weather will not be a problem for their shows. And because they are indoors they can have shows year round. So if you are going to be in the Pittsburgh area at ANY time look them up. You may be awed.

That Mr. Lobo is one cool cat or he is already dead. This guy dresses in a suit. My booth was across from his at BLOBFEST and he stood there as cool as a cucumber despite it being ninety five degrees out on a hot street. I was in shorts and Hawaiian shirt sweating buckets while he stood there without the slightest sign of perspiration. Mr. Lobo has been doing a cross country tour hosting events and attending monster shows.

Fans of Svengoolie may have noticed that he is proudly displaying his Rondo Award on his table at the start of the show.

Because of Facebook I am in a variety of clubs and organizations I know very little about. One of these groups is a horror host site that is kinda awesome. I was dismayed though when reading one post from a host who got in trouble for hosting a movie that was not public domain. I do not know the facts but he had posted the movie online somewhere and had received a cease and desist to remove the posting. He did not know that the movie was NOT public domain.

Seriously, how do you not know? Unless you do your research you must assume that something is NOT in public domain. First read the U.S. government website on the subject of copyright and public domain. Next read up on the subject you think is public domain. If there is any controversy at all then assume it is NOT public domain. Unless you can get an authoritative source who is willing to go on record as saying the piece is in public domain stay away from it or contact the owner and pay a licensing fee. Simple!

THAT DARN CRISWELL!!

If you read our last yearbook issue you know Criswell made only a few predictions in my column for that issue. In it he predicted that a major science fiction author would pass. It has come to pass. We lost Jack Vance at the ripe old age of 91. Jack had a fantastic career in the science fiction arena and was one of the early founders of the genre. I believe Fredrick Pohl may be the last of the line.

Richard Matheson also passed. His prolific career started in the 1950s and many of his works were translated into movies and television. He wrote a number of good stories for THE TWILIGHT ZONE. He even did the KOLCHAK: THE NIGHT STALKER movies. Fans may know his work best with THE INCREDIBLE SHRINKING MAN and I AM LEGEND, this last title having been made into a movie numerous times.

Also passing was actor Michael Ansara. He is best known by genre fans as having played Klingon Commander Kang in the original STAR TREK and continuing the role in two other series. I admired him for having scored when he married Barbara Eden!

Folks who go to CHILLER and Florida's CREATURE FEST may be sad to know that Terry Crankshank, the creator of the TERROR TEDDIES and those awesome two foot versions of our favorite classic monsters, is in ill health. He and his wife came back from doing a show in Florida when Terry found he couldn't move. He was rushed to the hospital and is being treated. We are hoping he recovers soon but problems have set in as Terry is allergic to most of the medicines.

In the meantime Terry has taken down his website and limited his Facebook posts until he can better interact with fans. He cancelled his plan to attend MONSTER MANIA but still has hopes of making it to

the October CHILLER. We wish him a speedy recovery.

Getting back to Criswell, the spirit made mention of the weather again and it was news worthy around the world. Locally, just twenty miles from me, the town of Beech Creek got 7.2 inches of rain in an hour. In 1972 that much rain fell on the state of Pennsylvania in three days thanks to Hurricane Agnes and the resulting floods paralyzed the state for several weeks.

This downpour almost washed away the town. Roads split open or were washed away. Sink holes opened up all over the place and waves of water rushed into people's homes. Fortunately only one person died.

We got some of that rain but only three inches. I felt a little snug. I'd lived in my home for almost 30 years and we rarely got any water in the basement. Well, I saw water come in from one corner. It headed for a drain we have in the center of the basement but it bothered me. Over the years I have taken precautions to keep everything off the floor just in case.

I had forgotten that in my effort to clean out the basement I had placed some boxes of action figures on the floor and they all got soaked. The good news is that they were those MacFarlane toys that I was not asked to donate to kids several Christmas seasons ago. Goodwill will take them now that they are out of their packages. It is odd how some things work out.

COLLECTIBLE NEWS

The Creature Kid, Adam Dougherty, has made a CREATURE FROM THE BLACK LAGOON head cookie cutter. That's right. Now you can make CREATURE cookies to your desire. Look him up on his Etsy shop under KreatureKid and order yours now.

Monster models have gotten more interesting. I believe it is Moebius that is offering full figure kits of Herman and Grandpa Munster. The rest of the clan will follow but these two kits had been in demand for a while. The extras look pretty good too.

Collectors of banks will be glad to know the Universal Monster line is expanding. Look for the WOLF MAN and BRIDE OF FRANKENSTEIN vinyl banks. They should be out now. The first two were Frankenstein's monster and the CREATURE. First they came out in color then black and white. The bank sales were successful enough that these two new pieces were added. If sales on these are good look for more to come!

Where can you get this cool stuff? Right here in our very own pages. If my editor is not carrying the items for sale—and he usually does—then go to your local comic book store and ask to see their Diamond catalog. (We have the items mentioned on order but they won't appear in the ad section of this issue since they aren't due in until late October at the earliest. Email for availability. —D.D.) This monthly publication lists all items Diamond will be selling and due to be released three months down the road. And of course you can always search online.

If you are into zombies but are tired of the same old stuff, take a look at AB Puzzles and check out the 1000 piece KNOW YOUR ZOMBIES puzzle with art by Rob Sacchetto. This funny look into the world of the zombie is fun for kids of all ages.

And if you are a die hard collector you can find 6 inch figures from WORLD WAR Z and THE LONE RANGER on some store shelves. I saw them at BOOKS A MILLION and they were priced very high.

The BATMAN 66 line as it is being called, referring to the 1966 TV series, has some real nice toys coming out. The comic book is fun and the likenesses to the stars are pretty good. My problem is that the toy line is so expensive and while the faces look like the actors the bodies are all standard mold figures. That is the Penguin looks the same as the Joker in body style and BATMAN and ROBIN have no muscles.

TOPPS returns with more MARS ATTACKS. The new series will be over 90 cards with at least 58 of them being new art showing the Martian influence before the actual invasion in MARS ATTACKS to the invasion and afterward. It may be interesting but frankly I have



Look for THE WOLF MAN and BRIDE OF FRANKENSTEIN vinyl banks coming soon!

had my fill. I enjoyed it; now it's time to move on. Like MARS ATTACKS! the Moon or something??

PHANTOM OF THE OPERA UNMASKED

Cortlandt Hull's latest DVD is making the rounds at the horror shows. Pick up a copy and enjoy the visual delight that Cortlandt and Bill Diamond produced for you. You can read more on the making of the DVD elsewhere in the very scary issue. I should encourage you to watch the Chaney silent epic before you watch this video or some of the documentary may he lost on you.

Yes, you saw it once. I know many Monster Kids who have never watched it so now you have an excuse. And if you watched it once watch it again. The DVD is quite detailed. It wanders around for a bit but on the whole it is very well done.

Watching this DVD will show you how far Cortlandt has come since he did his special DVD on the fortieth anniversary of **THE WITCH'S DUNGEON**. Speaking of the Dungeon Cortlandt is planning a fiftieth anniversary tribute with greater detail so if you missed the first one you will want to see the new one.

Bill Diamond told me that he and Cortlandt have a number of productions planned so please support the projects because these guys are doing this work for all Monster Kids to enjoy!

And many of you may be thrilled when you do your Halloween shopping at Target. They will have metal signs featuring some of our favorite monsters including Cortlandt's uncle, Henry Hull, as the **WEREWOLF OF LONDON**.

ZOMBIES, ZOMBIES EVERYWHERE!

This Halloween will see a lot of zombie stuff. Children will no doubt be dressed as zombies for their tricks or treats. **THE WALKING DEAD** board games will be in many stores (not just a board game of the show, but a spin off of **MONOPOLY** and **RISK** as well plus hobbles heads etc.).

Zombie action figures are everywhere. As a collector I want to acquire a lot of these goodies but I have no more room. I have to concentrate on what I want from the classics or Hammer horrors. I do kick myself for passing on **THE WALKING DEAD** figures. When the line first started I wanted to buy the Darryl figure but I decided to pass. I knew he'd be a good investment but I used the no more room excuse. Darryl is now selling for almost two hundred dollars!!

I think this zombie craze is a way to get us ready for the facts that zombies do exist. Think about it. This year our government paid \$136 million dollars to farmers who were dead! Was this hush money so we wouldn't find out about them? And what about those commercials for insect repellent? The best company on the market says their product will only kill bugs for up to four months. Then what do you do with them? Who wants zombie bugs buzzing around the house? How do you kill a zombie cockroach?

So my buddy, Tony, the guy who owns **LIVING DEAD PRESS** and is a big zombie fan, and I were talking when Tony wondered how they

would end **THE WALKING DEAD** series. I told him the easiest way to do it was to have the sheriff wake up. He thought that was brilliant. He loved the idea. I am surprised he did not think of it himself.

I do not know how the series would end but I do like the idea. I did not like how **LOST** ended. I would have been happier if Scully and Mulder had shown up and told them all they were part of a top secret government experiment. That made me think of how disappointing the **X-FILES** ending was. I would have been happier if that large mushroom fungus that had trapped them in one episode had simply absorbed them. And Gilligan should have gotten off the island.

WHAT ARE YOU READING?

Hey, the new Zombo joke book of course. Right? What's this? Okay, my plan is to reintroduce Zombo to the world and the quickest way to do that was through a joke book. I am still working on **THE BOOK OF ZOMBO** but the joke book was meant to be done first. It contains over 300 jokes both text and visual with space to write your own if you want.

I am having a ball producing the horror host series of books. Like the joke book and the Zacherley anthologies I am doing a series of books to keep the memories of many of our favorite horror hosts alive!

In the meantime contributor Michael Bogue has come out with a new book called **ATOMIC DRIVE-IN**. It is a collection of stories with the title one being a novella about a couple who join forces with others to prevent nightly attacks by monsters at their local drive-in theater. Sounds good! (SEE: the **ATOMIC DRIVE-IN** in this issue)

Comic books on the way out? Sales of comic books are stagnant. The market has become flooded with titles and the general public is confused about what to buy. Marvel Comics' recent **AGE OF ULTRON** storyline opened the door to the infinite Earths possibilities used in DC Comics for decades. Now Marvel can tell stories in any decade they choose. DC scared off a lot of loyal readers with their S2 universe but got a lot of new ones when the major titles rebooted to issue #1. Now they are constantly throwing out new titles in hopes one or more will become popular.

I now buy comic books by the story and not just because I used to collect a particular title. Often I wait until the story comes out in a trade paperback especially if it is by DC or Marvel.

I still spend many summer afternoons in my yard reading comic books but often they are books from the past years or decades.

At **MONSTER BASH** I competed with my editor to buy Charlton comic books that one dealer had for sale. One issue of **THE MANY GHOSTS OF DR. GRAVES** made me smile. It had a true ghost story about flying saucers and covered the most popular UFO stories that existed in the 1970s. There was nothing about Roswell.

The Roswell hype, as I remember, didn't start until the late 1980s. I wonder why?

LIFE WITH ARCHIE just got a little more interesting. A new series has started where the entire gang must fight zombies. A curse has overcome the residents of Riverdale and zombies are eating everyone. It's up to Sabrina, the teenage witch, to try to cure the curse before everyone gets eaten. This is a new ongoing series that I will be checking out.

HAIL THE KING

No, I am not talking about comic legend Jack Kirby. I got a call not too long ago from Prince Harry. I knew it was him because he told me how he obtained my top secret phone number. He said he read this magazine and wanted my opinion on what to name his nephew.

I said, "Name him Kong. It will be a name he will grow into."

Harry loved it but I guess the rest of the family did not so we won't see a new King Kong for a while.

BIG BANG QUERY

How do you feel about THE BIG BANG THEORY? I have to know. I am a big fan of the show. So is the Bride. We watch the reruns when there is nothing else on. It is, to us, a funny, well-written show.

I was surprised when I was at MONSTERPALOOZA and learned that my Monster Kid friends did not like the show. Then when I spoke to my friends at COMIC SWAP I learned they did not like it either. They found none of it funny. They, like me, were nerds in one way or another.

Is it that difficult to laugh at ourselves and know there are others out there who appreciate the world we live in? When did we get so uptight?

I know comedy is subjective. I mean I have tried but I don't find Will Ferrell funny. He just doesn't do it for me. Yet I howl at THE DAILY SHOW and COLBERT REPORT. I like a lot of the comedies on TV. What is it about THE BIG BANG THEORY?

OTHER NEWS

Robert Aragon, awesome Monster Kid artist, was set up at COMIC CON over MONSTER BASH weekend and had a wonderful time. You see Robert's limited Monster Card set debuted and you need to know this set is wonderful. I am not just saying that because I wrote commentary on three of the cards. Robert's artwork is exciting and well worth adding to your collection!

I am bothered by two things. First Robert is more popular in Europe and because of that most of his sets went there for sale. Diamond Distributors did offer Robert's sets for sale but at almost sixty bucks they were out of range for the average fan. Second, there were so many inserts and special cards, any one of which may be hidden in your set, that you would have to buy at least two sets just to make sure you could complete one set. Yikes!

Norman Cabrera told me that the GHASTLY ONES are retiring for now. Norman was the leader of this awesome surf monster music group (I have written about them before). Before that Norman was the guy in the giant robot suit in the Rob Zombie stage shows. Norman is working on more music but in a style to celebrate the work of Ed "Big Daddy" Roth and the surf car craze of the 1960s.

Speaking of Rob Zombie, wow, the guy really does have a soft heart. Rob is donating his monster truck to be auctioned off for a dog rescue charity.

I am friends with Rob on Facebook and he posts a lot. But he posts good stuff. He and Billy Mumy are good friends to follow. I am friends with a number of other celebrities but they mostly post twaddle while Rob and Bill know what is important.

Roger Corman got his name back. I don't know what that means but he is on Facebook and he posts a lot. He is currently finishing his latest movie SHARKTOPUS VS. MERMANTULA. Seriously! I had to laugh when one day he posted two possible titles for his next movie and he asked fans to vote for one or the other. A week later he announced the winner. It was a third title not even listed in the voting.

Maximo Alvarez, daughter of the great late sculptor Henry Alvarez, is carrying on her father's tradition. She does awesome work just as good as Henry did. She said that the company will continue in business. Right now the family is looking for a partner with a store front so they can handle walk in customers.

Johnny Scareshock is accepting friends again on Facebook. However, if you beg for money, get political, or push charities then expect to be minimized. Oh, and you must be 18 or older.

It's time to say goodbye to BAZOOKA JOE. The company that makes the awesome bubble gum with the comic strip inside has decided to retire Joe from their comics. Starting in 2014 the comic will only contain a fortune and Joe will not have an adventure. Another Baby Boomer icon bites the dust!

The UNIVERSAL MONSTER ARMY is still going strong. It has

been a while since I had the time to hang out with other Monster Kids but I do check in once in a while. I am glad to see there is a lot of activity. If you want to meet other people like you, please check them out and have some fun.

Me, a celebrity? I was told that this October I would be on the CHILLER guest list, not just the staff list. Apparently I have written enough books to make the grade or someone was reading from my Zombo Joke book (seriously, more monster jokes in one place than anywhere else) and was pulling my leg. It will be an honor for me if the rumor is true but I will still be stuck in the same room with Dave Baumiller of HORROR BIZ and Ted Bohus of SPFX magazines.

A LITTLE SNOWDEN RAIN

My rant last issue annoyed many of you. I was approached by people at various shows asking me if I was talking about them. If you felt that I was picking on you for posting dumb stuff on Facebook then I probably was. Guilt will eat.

I think it is funny that people are so upset that Homeland Security and over government agencies are spying on us. Who didn't know? Why are we all surprised? Many people feared this day since George Orwell's 1984 was published yet somewhere along the line we decided to trust the watchmen rather than watch them. I could remember when undercover FBI agents infiltrated hippy groups and the revelations on how J. Edgar Hoover kept files on almost everyone so why is everyone upset now?

What bothers me is the hypocrisy that I am seeing. For years people have been blasting their whereabouts, their meal consumptions, their likes and dislikes over the Internet on places like My Space and Facebook boring everyone to death. Now they learn that someone is actually paying attention to them they should be happy instead of complaining.

This "spying" didn't happen overnight. Since the late 1950s books have been written about how to keep under the radar and not let anyone, let alone the government, know what you are up to in your life. Pay with cash. Keep a minimal bank account. Stay away from electronic media. Come on and wake up.

We talk about being free. Well, that comes at a price. It's easy to sit there and wave at the neighbor's kid as he goes off to war and gets killed fighting for our freedom. That doesn't cost us anything. But when we have to step up to the plate and give a little in return for all we have so many people don't want to do it.

Do your part then get back to what is really important here: monsters!



Grandpa and Herman Munster models coming soon!

Scare-eviews

by David-Elijah Nahmod

RIP Karen Black (1939-2013)

Many in the film community mourned the August 8th passing of the Oscar nominated actress Karen Black. Karen died at age 74 after a long battle with cancer. She leaves a grief stricken husband and son, not to mention an impressive filmography which dates back to the 1960s.

Karen Black first gained notice when she was cast in the groundbreaking counterculture film **EASY RIDER** (1969). For the next four decades she worked steadily, appearing in big studio productions such as **NASHVILLE**, **THE DAY OF THE LOCUS**, and **AIRPORT '75**, which has become somewhat of a camp classic. She also co-starred in **FAMILY PLOT** (1976), Alfred Hitchcock's final film.

She came to define the old adage about the working, journeyman actor. Karen Black wasn't seen at parties, nor did her name make the gossip columns. When her name appeared, it was because she was being seen on the screen, working. Her IMDB pages lists 194 credits. Regardless of whether she was working for a big studio or for a small independent filmmaker, Black always gave her all, delivering riveting, intense and believably performances.

She never sniffed her nose at the horror genre, as so many other actors of her stature had done. Black's interest was in creating good.



TERROR. In the film, Black played four roles in three short horror tales. The third story, *AMELIA*, has become a bona fide horror classic. In this tale, Amelia/Black is terrorized in her apartment by a Zuni Fishet wooden doll that's come to life. Viewers around the world screamed in horror as the terrified Amelia fought her relentless, supernatural attacker. Black's in-the-moment performance was



SCARY 89! 22nd ANNIVERSARY ISSUE!



superb. Her screams of anguish were chilling as the ratings and rave reviews. The film might not have worked with a lesser actress, but the intensity of Black's performance raised the film to the level of classic horror.

The following year Black and Curtis reunited for the theatrical film **BURNT OFFERINGS**. Black co-starred with the great Oliver Reed (**THE CURSE OF THE WEREWOLF**) and screen legend Bette Davis in this haunted house chiller. Essentially a B movie, the film's location—a real 19th century mansion in Oakland CA—and the performance of the star cast elevated the quality of **BURNT OFFERINGS**. When it was over, many viewers felt disturbed by the film's intensity, and its downbeat ending. It was the work of Karen Black, who dove into her role with the same integrity and dedication

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she gave to her more mainstream films, that helped make **BURNT OFFERINGS** become the SCARY mini-classic it now is. **BURNT OFFERINGS** is also available on DVD.

We're said to see her go. We're sorry that she suffered such a painful and lingering end. But we're so glad that for over forty years, Karen Black worked steadily in so many films that will be enjoyed for generations to come.

RIP

NIGHT OF THE DEVILS (1972)

(Director: Giorgio Ferroni, 93 mins., Raro Video)

This long, unseen Italian chiller should be called *Night of the Vampires*, a title more in keeping with its story. Alert viewers will recognize the plot, and the word *Wurzelblut*, from the final segment of Mario Bava's **BLACK SUNDAY** (1963). Both Bava's and this film are based upon the classic horror tale by Leo Tolstoy.

Gianni Garko is very good as a businessman who's car breaks down in the middle of nowhere. He takes refuge with a creepy family in an



isolated farmhouse who are afraid to venture out of doors, or even open a window, after dark. As he discovers the horrors that have kept them prisoners in their own home, our hero goes mad and ends up in a asylum.

The violence is graphic. When the blood flows, it pours. But the gore scenes are brief, and far between. **DEVILS**, for the most part, is an old fashioned spook show. The farmhouse is old, and lit by candles, which throws everything

and everybody into a shadowy netherworld. As the door to each room opens, you can almost feel the presence of evil within your reach. **DEVILS** is slow moving, dialogue heavy but deeply atmospheric horror tale.

Raro Video presents a superb, uncut print of this undeservedly forgotten classic. The film is in Italian with subtitles—the titles need to be a bit clearer. They are a bit hard to read. Chris Alexander of **FAMGORIA** magazine, **NIGHT OF THE DEVIL**'s biggest fan, offers a nice, information laden introduction to the film in a newly shot interview included on Raro's Blu-Ray release.

Two New Ones:

TWIXT (2011)

(Director: Francis Ford Coppola, 88 mins., 20th Century Fox)

MAMA (2013)

(Director: Andres Muschietti, 100 mins., Universal)

Coppola's **TWIXT** comes to DVD/Blu-Ray after being seen in only a handful of theaters with little or no publicity. It was also screened on the film festival circuit, and was reportedly a huge hit in France.

Some viewers may wish the director had made **THE GODFATHER PART IV**, which he has long refused to do. Others may look upon this low budget thriller with great fondness as they recall where the Oscar winning auteur got his start: making low budget horrors like **DEMENTIA 13** (1963), and working with Roger Corman at AIP.

There are moments of great poetic beauty in **TWIXT**, as when Stephen King wannabe Hall Baltimore (Val Kilmer) has a surreal dream in which he's led to an old, deserted hotel by the pasty faced ghost of a 13 year old girl. There he encounters another spirit: Edgar Allan Poe (Ben Chaplin). This sequence, which lasts for a considerable length of time, is eerily expressionistic. It's stunning visuals recall the glory days of the German

Expressionism cinema of the 1920s.

Other scenes don't work at all. When our hero Mr. Baltimore tries to get in touch with the local Sheriff (a deliciously over the top, scene stealing Bruce Dern) there's too much small talk. The back and forth "may I speak to the Sheriff" banter between Baltimore and the deputy goes on and on. And on....



TWIXT is a film in search of an identity. It appears to have a hard time deciding if it wants to be a ghost story or a vampire film. Once one of the most self-assured filmmakers in the world, Coppola has definitely lost some of his touch. But there are moments when his old brilliance shines through.

MAMA, produced by the great Mexican filmmaker/monster kid Guillermo Del Toro, is a classic example of how to make money by not spending too much of it. At a time when \$100 million budgets are the norm, **MAMA** was produced for \$15 million. It took in \$71 million at the USA/Canadian box office, plus whatever else it made in Europe.

MAMA is a ghost story. It's about a long dead, bereaved mom who can't move on until she finds the baby she lost in life. Mama has latched onto two very disturbed and disturbing young girls. Both of them lived in the

woods like wild animals for several years after their dad killed their mom and then himself. When they're found, they've literally become animals.

Shot on a overcast, wintry Canadian landscape, **MAMA** keeps the CGI effect down to a minimum. The filmmakers wisely chose to focus on the actors and the story, letting strong acting and a spooky environment create a properly SCARY mood. When the CGI does come, it's used primarily to create **MAMA**'s ghostly effects, and she's a creepy spirit to behold. While certainly not on a par with the horror classics Universal produced decades ago, **MAMA** is old fashioned, spooky, suspenseful, and great fun!

KARLOFF

THE SORCERERS (1967)

(Director: Michael Reeves, 87 mins., Warner Archives Collection)

BORIS KARLOFF TRIPLE FEATURE

WEST OF SHANGHAI (1937)

THE INVISIBLE MENACE (1938)

DEVIL'S ISLAND (1940)

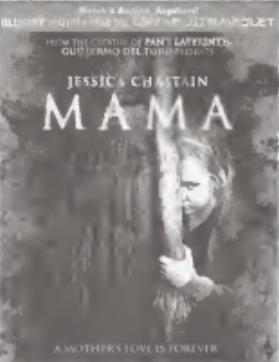
(Warner Archives Collection)

Four—count 'em—four Karloff films come to DVD on two separate discs.

Michael Reeves committed suicide in 1969 at age 25. He's believed to have fought a lifelong battle with clinical depression. Before he passed, he made three low budget, independent horror films which have been said to display elements of greatness and genius.

While **THE SORCERERS**, made towards the end of Karloff's long life and career, is hardly a masterpiece. But it is a tight, taut thriller, and is a good showcase for the ill-fated filmmaker's talent for creating a suspenseful mood and creating original stories which don't crib from other people's ideas. While Reeves never got to create his masterpiece, he was clearly on his way. No doubt many masterpieces would have come had Reeves lived.

While, Karloff, as a kindly if slightly mad old professor, gives his usual strong performance (the great actor couldn't have "phoned it in" if he wanted to), the film is stolen by Catherine Lacey, a British stage actress who was occasionally seen in films. Lacey (best known for her performance as a nun in Hitchcock's **THE LADY VANISHES**, she was also seen in Hammer's **THE MUMMY'S SHROUD**). Lacey, a sweet old Grandma type, becomes the film's monster, a sociopath





who's eyes bulge with glee as she holds her husband (Boris) prisoner and delights in inflicting pain and provoking violence. It's all part of a scientific experiment that goes horribly wrong.

The film was shot in London in real locations. **THE SORCERERS** is great fun, a wildly original roller coaster ride that appears, on the surface, to be a quiet little film. Look for the horrors which lurk beneath the surface.

SORCERERS comes to DVD courtesy of Warner Archives, a burn-on-demand label which offers long unseen films that

might not have a huge audience, but have enough of a following so that it's worthwhile to make them available. While prints are never remastered, all titles thus far have been clear and sharp, with good sound. It's nice to have many of these titles readily available, instead of YouTube clips or battered, scratchy prints from underground dealers.

Warner Archives also offers three Karloff films on one disc from his classic period. None of them are horror films per se, though all are dark, and feature the kind of intense acting we've come to expect from the King of the Monsters.

DEVIL'S ISLAND is the best. In the film, Boris plays a doctor who's unjustly condemned to spend 10 years in the infamous French

penal colony. A sadistic warden inflicts real life horrors on the inmates—prisoners are routinely beaten and executed over minor infractions. After he saves the warden's daughter, Mrs. Warden becomes the doc's secret ally.

Shot in the style of a horror film, **DEVIL'S ISLAND** is a gritty thriller which shines a light on abuses in the prison system and calls for reform. It's disturbing stuff, and Karloff, at the height of his powers, was definitely up for the challenge.

STAR TREK's George Takei, an activist who calls for positive, realistic portrayals of Asian actors on the screen, probably won't like **WEST OF SHANGHAI**. In this campy thriller, Boris plays General Wu Yen Fang, a sadistic Chinese warlord—the actor played Asians in other

BORIS KARLOFF TRIPLE FEATURE



films. Even with his Chinese eye make-up, Karloff remains highly recognizable as himself. His attempts at speaking in an Asian accent are...amusing, and fun to watch.

Don't take **WEST OF SHANGHAI** too seriously. It's silly, and not really meant to offend anyone.

Karloff is superb as always in the comic murder thriller **INVISIBLE MENACE**. It's B movie stuff all the way, which is why we love it!

The **BORIS KARLOFF TRIPLE FEATURE** includes the original theatrical trailer to **WEST OF SHANGHAI**.

Discs of DARK SHADOWS:

DARK SHADOWS: BENEATH THE VEIL

DARK SHADOWS: DREAMING OF THE WATER

Marie Wallace played three short terms but highly memorable roles on **DARK SHADOWS**. A stage actress with a long impressive list of credits, Wallace brought an intensity to her performance that could, at times, be chilling. In **BENEATH THE VEIL**, among the latest in UK Big Finish Productions' ongoing series of **DARK SHADOWS** audio dramas produced on CD, Wallace returns as Eve, the first of her TV roles. In interviews over the years, Wallace has referred to Eve as "the most evil lady who ever lived."

Wallace returns as Eve in Big Finish's **BENEATH THE VEIL**, a disturbing story in which the lab created woman, still possessed by the spirit of the 18th century sociopath Daniele Roget, goes on a mad killing spree. Wallace's vocal performance is superb on this disc. In one sequence, she gleefully admits why she kills: because she can. She enjoys killing, and has no other motivation. It's a sublimely unsettling, get-under-your-skin moment.

Kathryn Leigh Scott and Nancy Barrett return for another go-round as

Maggie Evans and Carolyn Stoddard, their primary DS roles. All three ladies, playing characters they've played many times over, slip into these new scenes with comfort and ease.

Long time Shadow-holics had best present themselves for a shock: one of Eve's victims is a supporting character from the original series run. But don't fret: it's **DARK SHADOWS**. He'll come back from the grave soon enough!

Among the plot devices DS often used to propel its scary plots forward were actors seen in multiple roles: often one character was recognized as another by other characters. Were the 3/4 roles that some of the actors played reincarnations of each other, or were they someone from another century who traveled

through time and has no idea that they're actually someone else? This plot device is used quite effectively in **DREAMING OF THE WATER**, a drama set at Wyndcliff, everyone's favorite mental hospital. In 1970, in order to honor Kathryn Leigh Scott's decision to leave **DARK SHADOWS**, the writers had Sebastian Shaw drop a very mad Maggie off at Wyndcliff. She was never seen on the series again.

In **WATER**, we find that Shaw is not a patient at Wyndcliff, being treated by a doctor who strongly resembles: Maggie Evans! As Shaw tells her about the vampire Roxanne, who had enslaved both himself and Maggie, Shaw recalls his own resemblance to the recently deceased Jeb Hawkes.

Sure, it's a tad confusing, but it's **DARK SHADOWS**! This is what the fan base expects and loves from their favorite spook show. Christopher Pennock and Kathryn Leigh Scott are quite good in this continuation of an unresolved storyline they appeared in on TV.

It's another silly but fun chapter in the continuing tale of the town of Collingsport.

Tune in tomorrow....

SCARY DVD HEADLINE GRUES

The latest DVD & Blu-Ray releases from major studios and smaller independent studios

by Ron Adams

As I write this, we're heading into the Halloween autumn season and more releases are planned than in past years on DVD and Blu-Ray. Some really interesting things are on the way!

MGM has licensed to Shout Factory some super collections of classics, some that have been out-of-print for a while...and some that have never seen the light of day on DVD! These sets are in a series called "Movies 4 You." Each DVD set will include four movies...here are the titles coming soon with official DVD releases: THE NEANDERTHAL MAN, REPTILICUS (Finally it's back!), THE BRAIN THAT WOULDN'T DIE, THE AMAZING TRANSPARENT MAN (a clean MGM archival print), THE MAN FROM PLANET X BEYOND THE TIME BARRIER (Robert Clarke-wow!), THE TIME TRAVELERS (Double wow!), THE ANGRY RED PLANET (It's buck!), THE FACE OF MARBLE (1946/John Carradine—Holy smoke!), I BURY THE LIVING, THE FOUR SKULLS OF JONATHAN DRAKE, and SNAKE WOMAN (Another rarity)! Some of these have never been released to home video even in the days of VHS.

On the Hammer Horror front...on Blu-Ray—DRACULA—PRINCE OF DARKNESS is coming from the Exclusive Media Group. A lot of Hammers have come out on Blu-Ray in the UK and finally some deals are in place for official U.S. releases. Stay tuned for more on the way on Blu! Also on Blu-Ray...coming very soon: HOUSE OF WAX (1953) in 3-D, THE FLY (1958) and THE VINCENT PRICE COLLECTION WITH THE FALL OF HOUSE OF USHER, THE HAUNTED PALACE (also with Lon Chaney, Jr.), THE MASQUE OF THE RED DEATH, THE PIT AND PENDULUM, THE ABOMINABLE DR. PHIBES and THE WITCHFINDER GENERAL.

Bela Lugosi fans can look for OLD MOTHER RILEY MEETS THE VAMPIRE (1952) with Bela still looking healthy and chewing the scenes up wonderfully. VCI Entertainment is serving up this new release with Dolby sound and in an all region DVD format.

Kino International has two titles in the works of interest...a HD remaster DVD and Blu-Ray edition of Lugosi's chestnut THE DEVIL BAT! The evil Dr. Caruthers and his cursed shaving lotion never had a release so good! Kino is also providing new DVD and Blu-Ray remasters of NIGHT TIDE (1963, creepy mermaid people...) and Orson Welles' GREAT THE STRANGER (1946).

Okay...just some of the new exciting stuff that's around the corner. But, wait a minute....there's new stuff that's available right now. Let's get to it.

Here are the latest Blu-Ray and DVD releases to look for at your local retail stores, mail order outfits and online locations: ATTACK OF THE 30S CHARACTERS (Vintage Cartoons) The golden age of cartoon animation. Almost 2 hours of 1930s cartoons. The highlight for classic horror fans is THE MAD DOCTOR which is included in this collection! Features cartoons with Betty Boop, Krazy Kat, Flip the Frog, Tom and Jerry, Popeye and more! (Thunderbean DVD)

THE AWFUL DR. ORLOF (1962) Spanish horror with a blind wide-eyed zombie/servant who bites the necks of victims. A doctor tries to restore his daughter's fire-scarred face with skin grafts from beautiful, unconsenting young ladies. In French or English with optional subtitles. Lots of bonus materials. (Kino DVD or Blu-Ray)

BLACK SABBATH (1964) A trio of horrifying tales told in wraparounds by Karloff. The first story—"A Drip of Water," never fails to raise the hair on the back of my neck. Try watching it alone very late at night. The second story features a phantom who continues



to phone a woman late at night. The final story features Karloff in a Mario Bava mini-classic of vampirism. Mastered in HD the uncut 35mm negative. Bonus: Mario Bava trailer collection. In Italian with optional English subtitles. (Kino DVD or Blu-Ray)

BLOOD BATH (1966) Roger Corman film utilizing a European vampire film edited with some U.S. scenes shot about a psycho artist who dumps victims in wax. Surreal horror starring

William Campbell. Also in the cast is Jonathan Haze, Sid Haig, Fred Thompson and Sandra Knight (BLOOD OF THE VAMPIRE). (Warner DVD)

CHARLIE CHAN COLLECTION ("Shadows" 1946-1948) Four of the final Charlie Chan mystery films from the classic years. This box set includes: SHADOW OVER CHINATOWN (1946—Sidney Toler), DOCKS OF NEW ORLEANS (1948—Roland Winters), SHANGHAI CHEST (1948—Roland Winters) and THE GOLDEN EYE (1948—Roland Winters). (Warner DVD Box Set)

FIRE MAIDENS FROM OUTER SPACE (1956) Stars Anthony Dexter and Susan Shaw. Astronauts discover the lost continent of Atlantis...on the 13th planet of Jupiter! The women of Atlantis will



the astronauts to help repopulate the civilization. Plus, there's a monster in the woods around Atlantis too! (Olive Films DVD or Blu-Ray)

THE FOG (1980/Collector's Edition) Stars Adrienne Barbeau and Jamie Lee Curtis. A good old-fashioned ghost/zombie movie! The ghosts of Seafarers have come back for vengeance after a massacre 100 years earlier. The coastal town of Antonio Bay is in for creepy goose-flesh for every resident. Great atmosphere. (MGM Blu-Ray)

GHOUL A GO-GO Volume 6 (2013)

The great monster kid's show with Vlad, Creighton and The Invisible Man. A cross between American Bandstand, The Addams Family and Saturday Night Live. In black and white, looking like a 1960s TV show. Multiple episodes. (GAG DVD)

HANDS OF THE RIPPER (1971) Stars Eric Porter. The spirit of "Jack the Ripper" possesses his daughter and the murder spree lives on. A seldom seen Hammer Horror. Original theatrical and TV trailers are included as well as a new documentary on HANDS OF

THE RIPPER! (Synapse DVD/Blu-Ray combo set)

HANGER 18 (1980) Stars Darren McGavin, Robert Vaughn, Gary Collins and Joseph Campanella. A twist on the real-life Roswell incident with a government cover-up on a UFO crash. A spaceship from outside our galaxy is recovered. Sci-fi espionage, political thriller. Widescreen. (Olive Films DVD or Blu-Ray)

THE INCREDIBLE MELTING MAN (1977) Stars Alex Rebar and Michael Aldredge. Reminiscent of FIRST MAN IN SPACE, this is the "gripping drama" of a poor guy that has just returned from the planet Saturn. He was an astronaut on an exploratory mission. His crewmates die from some type of radiation, but he survives...only to become a monster. He begins devouring humans to stay alive....as his flesh is melting off his skull! (MGM Blu-Ray)

JOHNNY SOKKO AND HIS FLYING ROBOT (1967-1968) It was the perfect after school TV show for kids through the 1970s. This

Japanese action show feature jet-packed kid Johnny Sokko and his giant robot companion as they saved earth from various villains and giant monsters. The complete series and 24 page booklet included too. (Shout Factory DVD)

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Also THE GUILTY GENERATION (1931) and BEHIND THE MASK (1932) with Edward Van Sloan. (TCM DVD Set)

MANHUNT OF MYSTERY ISLAND (1945/Complete Serial) Stars Richard Bailey, Linda Stirling, Roy Barcroft and Kenne Duncan. Touted as one of the very best of the Republic series and with good reason—it rocks! Mysterious ray devices, a transformation machine, time travel, pirates, rockin' sockin' fights and the maniacal Captain Mephisto. A thrill-packed serial in 15 chapters! (Cheesy Flicks DVD)

MARK OF THE DEVIL (1970) Stars Herbert Lom, Udo Kier, Olivia Katarina and Reggie Nalder. A trashy exploitation horror film that used nasty gimmicks to the max. Advertised as the most horrifying movie ever made. Gory and unsavory. DVD includes a replica "harp bag" that was issued at theatrical screenings. Yeeesh. (Cheesy Flicks DVD)

THE MASK OF DIMITRIOS (1944) Peter Lorre is an investigative reporter looking into the death of a master criminal. The weird web of events lead him to wonder if the dead killer is really alive...and stalking him. Sidney Greenstreet co-stars in this dark, film noir. Lorre is simply wonderful. (Warner DVD)

THE NAKED JUNGLE (1934) Stars Charlton Heston and Eleanor Parker. One man's fight against nature runs amok! A 20 mile stretch of vicious ants are eating their way across the South American jungle where Heston has a plantation. It becomes one man's fight against a horrible death. It was also a classic radio drama. (Warner DVD)

OCTAMAN (1971) A bizarre creature feature rarity from the writer

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PLANET EARTH (1974) John Saxon stars in this Gene Roddenberry (STAR TREK) futuristic sci-fi. Saxon is a frozen man, revived from suspended animation to find the world ruled by women only and, the men, all slaves. He's imprisoned as he tries to learn more of the earth of 2233. Ted Cassidy (Lurch) co-stars. (Warner DVDS)

THE RED MILL (1927) Silent movie comedienne Marion Davies stars in an almost Cinderella-like story of a young girl that has a series of misadventures including a visit to a haunted mill (The Red Mill). Beautiful photography, comedy, mistaken identity and fantasy elements. (Warner DVD)

SHANKS (1974) Director William Castle's final film. Shanks is the name of a down-trodden deaf-mute puppeteer who gets a job as a mad genius' assistant! The scientist has discovered a way to animate corpses using electrodes at various nerve centers. The mad doc dies and Shanks is left to his own devices. (Olive Films DVD or Blu-Ray)

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THINGS TO COME (1936) The memorable anti-war sci-fi. Raymond Massey stars in this British Production with stunning visuals. This Criterion version features a high-definition restoration. Plus, an audio piece from H. G. Wells discussing the plague from his original writings. (Criterion DVD or Blu-Ray)

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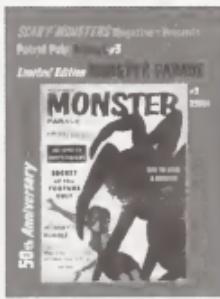
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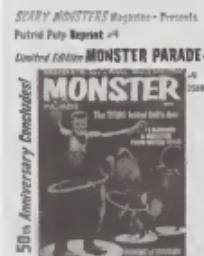
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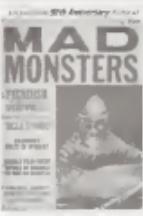
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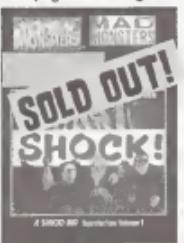
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SCARY 89! 22nd ANNIVERSARY ISSUE!

106 SCARY MONSTERS MAGAZINE A Real Monster Magazine!

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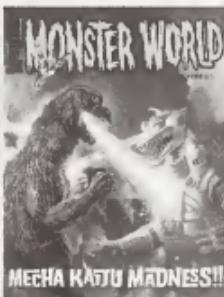
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New! CREEPY #13!

THE FINEST IN ILLUSTRATED HORROR
is back with 48 NEW PAGES OF PURE
TERROR! Thanks to Dark Horse Comics
CREEPY is finally back. And CREEPY
#13 is available today for Only \$4.99

plus shipping!

Back In Stock! CREEPY #2, 3, 4, 5,
6, 7, 8, 9, 10, 11, 12 \$4.99 each plus
shipping!

ADD \$6.00 for shipping of 1-5 items,
20¢ each additional and send your
check, money order or scary charge
card information to:

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MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com



Back In Stock! CREEPY COLLECTOR CARD SET!

This Deluxe 50 card set features your favorite CREEPY covers as well as other creepy things on the back of the cards including vintage old CREEPY ads. The COLLECTOR CARD SET comes packaged in a heavy collector cardboard box and sealed in shrinkwrap packaging to keep the Creeps out! Sit down now and order your CREEPY COLLECTOR CARD SET for Only \$14.98 plus shipping!

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Back In Stock! New! CREEPY FAN CLUB BUTTON!

A new batch of CREEPY collectibles has started to come out to tie in with the release of the new CREEPY comic books. We've managed to get the 3-inch CREEPY FAN CLUB button back in stock this time.

The 3-inch CREEPY FAN CLUB button comes in a bag with a header card and is Only \$5.98 plus shipping!

ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040



Official UNCLE CREEPY Mask! Just In! COUSIN EERIE Mask!

Uncle Creepy is back not only in CREEPY comics but in his first official mask in almost 20 years! Your favorite host of black and white horror comics is here to bring you the CREEPS not only in comics but in a full over the head creepy mask. The Official UNCLE CREEPY mask can transform you into a Creepy Creep for the Scary Low Price of Only \$59.99 plus shipping! Just In! COUSIN EERIE Mask is SOLD OUT!

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Just In! CREEPY ARCHIVES VOLUME SIXTEEN!

The sixteenth CREEPY volume is here! CREEPY ARCHIVES VOLUME SIXTEEN collects the complete creepy contents of issues #73-77 of Warren's CREEPY magazine for the Scary Low Price of \$49.99 plus shipping!

Still Available but in limited supply: CREEPY ARCHIVES Vol. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15 \$49.99 each plus shipping!

Still Available but in limited supply: EERIE ARCHIVES Vol. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13 \$49.99 each plus shipping!

ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com



Just In! BELA LUGOSI's TALES FROM THE GRAVE #3!

The fourth issue of BELA LUGOSI's TALES FROM THE GRAVE comic has arrived quickly. Enter a world of nightmares with BELA LUGOSI's TALES FROM THE GRAVE #4 for Only \$3.99 plus shipping!
Back Issues! BELA LUGOSI's TALES FROM THE GRAVE #1 (Gogos cover) \$4.99 #2 (Rick Baker cover) \$4.99 #3 \$3.99 ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to:
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FREAKY MONSTERS

FREAKY MONSTERS



FREAKY MONSTERS



FREAKY MONSTERS

#12, 13, 14/

From the former publisher and editor of FAMOUS MONSTERS comes his answer to FM, another FM...FREAKY MONSTERS! "THE MAGAZINE FOR GHOULDEN AGE MONSTER LOVERS!" is here to provide some freaky monster fun. "IF YOU LOVE CLASSIC MONSTER MOVIES THIS IS THE MAGAZINE FOR YOU!" Get Freaky with FREAKY MONSTERS #12, 13 and 14 for Only \$9.95 each plus shipping!

Sorry we never received copies of issue #11 or issue #15! The publisher once again elected not to send copies to Diamond Comic Distributors and comic book stores and dealers who order from them! Please email to check on the availability of issue #16.

ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to:
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E-MAIL: Scaremall@aol.com New SCARY Website: www.scarymonstersmagazine.com

DARK SHADOWS #2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16 comics!

Just In! #17, 18, 19!

Barnabas Collins is BACK...in a new DARK SHADOWS comic book with two different covers! Return to Collinwood with DARK SHADOWS #2, 3 and 4 for only \$7.98 each for the set of 2 covers plus shipping or

purchase only one cover for \$3.99 each plus shipping (we will try to honor your request for a certain cover)! DARK SHADOWS #5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16 and Just In! #17, 18, 19 for \$3.99 each plus shipping. Still Available a few copies of DARK SHADOWS #1 for \$7.98 for the set of two! DARK SHADOWS #1 Second Printing \$3.99 ADD \$6.00 for shipping of 1-5 items, 20¢ each additional

and send your check, money order or scary charge card information to:

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EMAIL: Scaremall@aol.com

New SCARY Website: www.scarymonstersmagazine.com





Just In! DARK SHADOWS YEAR ONE

#1, 2, 3, 4, 5!

Learn the DARK SHADOWS story in this comic book series about the family cursed by supernatural forces across time and space! Available now...DARK SHADOWS YEAR ONE #1 art cover, #1 photo cover and #2, 3, 4, 5 for Only \$3.99 each plus shipping!

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SCARY Website: www.scarymonstersmagazine.com
SCARY Facebook: www.facebook.com/scarymonstersmag



DARK SHADOWS VAMPIRELLA #1, 2, 3, 4 & 5!

All five issues of the DARK SHADOWS VAMPIRELLA comic have arrived and it is an very interesting team-up!



DARK SHADOWS VAMPIRELLA #1, 2, 3, 4 and 5 are Only \$3.99 each plus shipping!

ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com SCAREBOOK: facebook.com/scarymonstersmag



Just In! DARK SHADOWS THE COMPLETE ORIGINAL SERIES: VOLUME FIVE

VOLUME FIVE the last volume in the series has arrived featuring issues 29-35, along with a final comic article and artwork section. DARK SHADOWS THE COMPLETE ORIGINAL SERIES: VOLUME FIVE is Only \$49.99 plus shipping!

Back In Stock! DARK SHADOWS THE COMPLETE ORIGINAL SERIES: VOLUME ONE, TWO, THREE and FOUR for Only \$49.99 each plus shipping! DARK SHADOWS The Original Series Story Digest: Interrupted Voyage for Only \$8.99 plus shipping!

ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to:

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Just In! DARK SHADOWS Angelique's Descent paperback!

DARK SHADOWS Angelique's Descent by Lara Parker is finally back in print as a inexpensive paperback and "Featuring an All-New Final Chapter". Join Barnabas Collins and Angelique in DARK SHADOWS Angelique's Descent for Only \$7.99 plus shipping!

ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040



Special HAMMER Issue! CINEMA RETRO Issue 25!

We normally don't carry this magazine billed as "THE ESSENTIAL GUIDE TO MOVIES OF THE '80s & '70s" but we thought this special "HAMMER" issue would be of interest to you Scary Readers! HAMMER Rises From The Grave in CINEMA RETRO #25 for Only \$11.99 plus shipping! ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to:

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Just In! GODZILLA #1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13/

GODZILLA THE HALF-CENTURY WAR #1, 2, 3, 4, 5/

GODZILLA #1, 1(second print) 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13 are Only \$3.99 each plus shipping!

GODZILLA THE HALF-CENTURY WAR #1, 2, 3, 4, 5 Only \$3.99 each plus shipping!

Still Available! **GODZILLA GANGSTERS & GOLIATHS** #1, 3, 4,

GODZILLA

5 \$3.99 each **GODZILLA KINGDOM OF MONSTERS** #1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12 \$3.99 each
GODZILLA LEGENDS #1, 2, 3, 4, 5 \$3.99 each

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send your check, money order or scary charge card information to:

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Just In! GODZILLA RULERS OF THE EARTH #1 & 2/

A brand new GODZILLA comic book series starts off with a roar! Start off "IN THE COURT OF THE KING" with GODZILLA RULERS OF THE EARTH #1 & 2 for \$3.99 each plus shipping!

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Just In! DITKO MONSTERS KONGA Volume 2

At last! The long-awaited DITKO MONSTERS Volume 2 featuring KONGA has arrived! DITKO MONSTERS KONGA Volume 2 is Only \$34.99 plus shipping!

ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to:

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Just In! DINOSAURS ATTACK! #1 and 2/

A new comic book series based on the almost forgotten card set attacks right here. Will the Earth survive?... when DINOSAURS ATTACK! in issue #1 and 2 for Only \$3.99 each!

The Card Set We found some complete sets of the 55 card set that also includes the complete 11 stickers in the Scarehouse available now for Only \$10.00 for the complete set plus shipping! ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to:

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Just In! New! VAMPIRELLA comics #17, 18, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32 & more!



The latest VAMPIRELLA comics are here and we have a tomb-full! VAMPIRELLA #17, 18, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32 \$3.99 each plus shipping! Sets of 4 different covers are available on most issue numbers for only \$15.95 per set plus shipping! Back Issues! VAMPIRELLA #1, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16 \$3.99 each plus shipping!

Just In! VAMPIRELLA STRIKES #3, 5 \$3.99 each plus shipping! VAMPIRELLA THE RED ROOM #1, 2, 3, 4 (3 covers available) \$3.99 each plus shipping! VAMPIRELLA ANNUAL 1, 2 \$4.99 each plus shipping! VAMPIRELLA VS. DRACULA

#1, 2, 3, 4, 5, 6 \$3.99 each plus shipping! VAMPIRELLA AND THE SCARLET LEGION #2, 3, 4, 5 \$3.99 each plus shipping! Just In! VAMPIRELLA SOUTHERN GOTHIC #1 \$3.99 plus shipping! Sets of 2 different covers available on most issue numbers for only \$7.98 per set plus shipping!

ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com



VAMPIRELLA

Just In! VAMPIRELLA ARCHIVES VOLUME SEVEN and more!

The latest Archives volume is here collecting VAMPIRELLA MAGAZINE #43-49. These volumes are a real bargain as each one collects 7 magazines with over 400 pages! VAMPIRELLA ARCHIVES VOLUME SEVEN is Only \$49.99 plus shipping!

Still Available! VAMPIRELLA ARCHIVES VOLUME ONE, TWO, THREE, FOUR, FIVE and SIX for Only \$49.99 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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Back In Stock! MONSTER SCENES GRUESOME GOODIES and THE PAIN PARLOR And... VAMPIRELLA

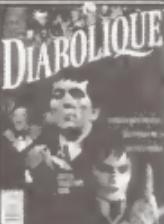


The next wave of new MONSTER SCENES models has begun with the release of two more gruesome goodies with GRUESOME GOODIES and THE PAIN PARLOR (Retail Price \$29.99) for the Scary Low Price of \$27.98 plus shipping!

MONSTER SCENES VAMPIRELLA for the Scary

Low Price of Only \$27.98 plus shipping! Other MONSTER SCENES models still available but not pictured! DR. DEADLY, THE VICTIM \$20.98 each GIANT INSECT, THE HANGING CAGE, THE PENDULUM \$25.98 each

ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com SCARY Website: www.scarymonstersmagazine.com



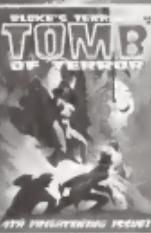
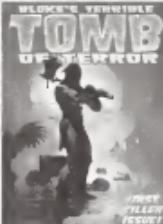
Special DARK SHADOWS Issue! DIABOLIQUE No. 11! Just In! Peter Cushing! No. 16!

The latest issue of DIABOLIQUE has arrived and it is a SPECIAL COLLECTOR'S ISSUE featuring DARK SHADOWS and much more. DIABOLIQUE No. 11 is Only \$9.98 plus shipping! Just In! Special Peter Cushing Issue! No. 16 for \$9.98 plus shipping! Still Available! DIABOLIQUE #6, 12, 13 and 15 for Only \$9.98 each plus shipping!

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Just In! NOT Available in Stores! BLOKE'S TERRIBLE TOMB OF TERROR B & W Magazine-Sized comic mag!

This magazine-sized comic book magazine is a must-have and will bring back MONSTER MEMORIES of the Warren magazines. I'm sure you remember those CREEPY and EERIE magazines. Sadly, it is not available in mainstream stores and only available in a few scary places like here. You'll want to own the entire TERROR load of BLOKE'S TERRIBLE TOMB OF TERROR magazines # 1, 2, 3, 4, & 5 for Only \$12.00 each plus shipping!

Email us for availability of issues 6 and 7 or check our Scary Website!



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Just In! NOT Available in Stores! VINCENT PRICE Comic Books!

The Vincent Price comic books continue with these new series that are not available in stores!

Get these priceless comics...VINCENT PRICE HOUSE OF HORRORS #1, 2, 3, 4; VINCENT PRICE MUSEUM OF MACABRE #1; and VINCENT PRICE TALES FROM THE DARKNESS #1, 2,

3, 4 for Only \$3.99 each plus shipping!

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SCARY 2013 SALE!

We're happy that once again we're able to offer vintage monster magazines in quantity to you our valued Scary Readers at Scary Sale prices. Due to some sheer scary luck as well as some unearthing we're proud to present this revamped vintage monster magazine ad. The average condition of the magazines are VG-F or better and are all unread warehouse copies. We will always send you the best possible copy at the time of your order but ORDER NOW for the best possible selection and condition.

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#58 October 1969

MONSTER WORLD



#1 November 1964

MONSTER WORLD



#3 April 1965

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#10 September 1966

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The Definitive Dr. Phibes

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Just In! MONSTER BASH SPECIAL #1 HARRYHAUSEN REMEMBERED!

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Just in from the UK! WE BELONG DEAD magazine ISSUE NINE! And Just In! ISSUE TEN!

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Just In! MAD SCIENTIST #27 and back issues!

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Get all the Scary Fun contained in the New MAD SCIENTIST #27 for only \$6.00 plus shipping!

Only a few copies of MAD SCIENTIST #17, 18, 19, 20, 21, 22, 23, 24, 25 and #26 are still available for only \$7.00 each plus shipping!

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Just In! G-FAN #101 ! Plus! BACK ISSUES!

It is time to experience all of the giant movie monster and Godzilla-filled fun in the previously missing but now available G-FAN #101 for only \$6.95 plus shipping! (G-FAN #102 came out first!)

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Just In! Back After 12 Years! XENORAMA #15!

The last printed issue of XENORAMA filled as The Journal of Heroes and Monsters fanzine appeared over 12 years ago. This Summer 2013 digest-sized full-color issue features THE VALLEY OF GWANGI, GIGANTIS THE FIRE MONSTER, SUPER INFRA-MAN, Hanna-Barbera's Moby Dick and More! Find Heroes and Monsters in XENORAMA #15 for Only \$10.00 plus shipping!

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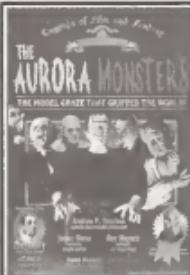
Just In! THE PHANTOM OF THE OPERA UNMASKING THE MASTERPIECE DVD!



THE WITCH'S DUNGEON latest DVD documentary has finally arrived. It's billed as "A Revealing retrospective of the timeless horror classic, from the silent screen to the Broadway stage." and it is. You've read about it in the very Scary issue and now you can own and view THE PHANTOM OF THE OPERA UNMASKING THE MASTERPIECE for Only \$20.00 plus shipping!

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Just In! BEAST WISHES THE FANTASTIC WORLD OF BOB AND KATHY BURNS DVD!

You've been reading about this documentary in the SCARE-NEWS for awhile and will be reading more about it soon in these pages. Meanwhile the must-have BEAST WISHES THE FANTASTIC WORLD OF BOB AND KATHY BURNS DVD is here and recommended for viewing by all Scary Readers for the Scary Low Price of Only \$19.98 (retail price is \$24.99) plus shipping!

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Lost FAMOUS MONSTERS #192! Retro Issues #70 & 71 also available!

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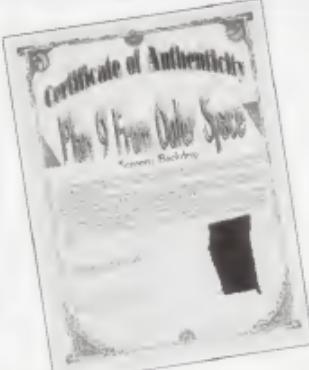
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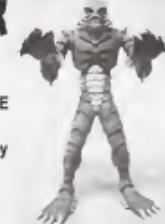
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ATOMIC DRIVE-IN

BY MIKE BOGUE



"Mike Bogue constructs a grotesque post-apocalyptic world...at all times competent and frequently gripping...you just don't get that many knock-down-drag-out tales about giant monsters, mutants, and alternate realities, and Mike pretty capably covers all the bases."

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Robert Hood, author of *Fragments of a Broken Land: Valari Undead* and co-editor of the acclaimed *Dalkaiju* anthologies.

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Just In! ZACHERLEY FOR PRESIDENT (AGAIN) Book!

If you were a Scary Facebook fiend you would have found out about this book when it first arrived in the Scarehouse in early October and would have been able to purchase it before the Scary election. It really doesn't matter what time of year it is though and John's latest book is now available for all you ZACHERLEY and horror host fans right now. A Scary Fun-Filled 88 page photo-filled book that continues the fun found in the first ZACHERLEY FOR PRESIDENT book in 1960. Vote for Zacherley and the Z Party everyday or in the next election when you purchase ZACHERLEY FOR PRESIDENT (AGAIN) for Only \$12.99 plus shipping! All books are autographed by the author, JOHN SKERCHOCK! Original 1960 book? ZACHERLEY FOR PRESIDENT \$35.00 plus shipping! ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com Join us at: facebook.com/scarymonstersmag



Back In Stock! Autographed by the Author! JOHN SKERCHOCK Presents ZACHERLEY Illustrated!!!

Dr. Johnny's latest book has arrived and it is another scare and fun-filled volume. This new book contains Zacherley comics, illustrations, photos as well as historical information and is autographed by the author. Get JOHN SKERCHOCK Presents ZACHERLEY Illustrated!!! whatever you are for the Scary Low Price of Only \$14.99 plus shipping! ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com



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Just In! HAUNTED HORROR #2, 4, 5, 6!

From THE CHILLING ARCHIVES OF HORROR COMICS! comes an ongoing full color pre-code horror reprint comic book hosted by FORELOCK THE WARLOCK. Toast the horror within by purchasing HAUNTED HORROR #2, 4, 5 and 6 for Only \$3.99 each plus shipping!

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Just In! HAUNTING TALES OF HORRIBLES comic #1!

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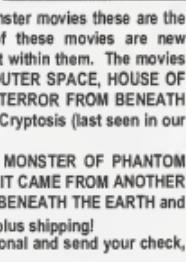
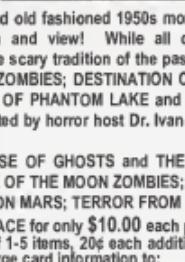
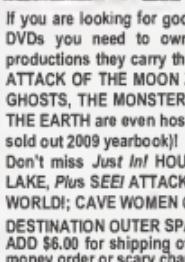
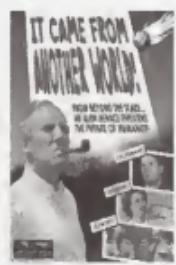
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